

JUNE 1, 1949

THE *Art* digest

The Guitarist by Edouard Manet, Given to the Metropolitan by William Church Osborn. See Page 16

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CENTS





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New York City

Announcement: To encourage and develop the enthusiastically growing pastime of painting by non-professionals in America—by providing the opportunity for qualitative judgment and exhibition of the work of amateur painters—
The Art Foundation announces the first

Art News national amateur painters competition

1949

The Editors of ART NEWS believe: that the actual practice of art by non-professionals offers rich rewards of pleasure and relaxation; and that amateur painters become the most understanding and enthusiastic audience for the art of professionals, contemporaries as well as masters of the past. With the object of recognizing and increasing this audience, therefore, this announcement offers amateur painters their first chance to enter a national competition and exhibition held exclusively for their benefit.

Eligibility

This competition is open only to amateur painters,* residents of the United States, eighteen years of age or over.

Mediums

The competition is in two sections: 1) Oil paintings; 2) Watercolors. An identical group of awards will be made in each section. An entrant may submit *one* painting in *one* section only.

Jury

The jury will be composed of leading museum officials, critics and educators. The jury will select at least 150 works from each section (oils and watercolors). The paintings thus chosen will then be considered by the same jury for awards as described below.

Awards

The awards in this "amateurs' national" will be gold, silver and bronze Medals of Honor designed by a distinguished

American sculptor, Blue Ribbons for honorable mention and Certificates of Merit. They will be awarded as follows, in *each category (oil paintings and watercolors)*:

First Prize.....Gold Medal
2nd, 3rd, 4th Prizes.....Silver Medals
5th, 6th, 7th, 8th, 9th Prizes.....Bronze Medals
Twelve Honorable Mentions....Emblazoned Blue Ribbons

The remaining 129 paintings in each category chosen for exhibition from the total submitted will each be awarded a Certificate of Merit.

Exhibition of Award Winners

All 300 award-winning pictures will be shown in a national exhibition to be held in New York after the judging is completed. All or part of the New York exhibition also may be sent to important art centers in various parts of the country. Time and place will be announced later in ART NEWS. Selected winners will also be published in ART NEWS.

Prospectus and Entry Blank

Official Entry Blank and Prospectus giving complete details and instructions may be secured by returning the form below or writing to the address given there. Requests for these should be received not later than July 31, 1949. As the number of entries will have to be limited, it is suggested that requests for Entry Blanks be sent as promptly as possible. *Send no pictures without Entry Blanks.* They will be refused without the stub of an Entry Blank attached. *Send no pictures to the offices of The Art Foundation.*

Director
ART NEWS National Amateur
Painters Competition
The Art Foundation
136 East 57th Street, New York 22, N. Y.

Please send me the Prospectus for ART
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and Official Entry Blank. I am considering
the entry of (one only):

☐ Oil Painting ☐ Watercolor

I certify that I am an amateur, non-professional painter* and a resident of the United States, eighteen years of age or over.

* Non-professional status for the purpose of this competition shall be determined by the fact that neither the entrant's major occupation nor source of livelihood is the practice or teaching of painting.

This is NOT an Entry Blank but is a request for one.

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A Modern Viewpoint

By Ralph M. Pearson

Braque and Abstract Painting

In a recent interview Georges Braque was asked if he was consciously abandoning abstraction in his later paintings. In answer he drew a line suggesting a profile of a woman's head. "Look at this line," he said. "Is it abstract? Is it a profile? Where does abstraction begin? Where does it end? I have never been able to find out what abstraction is."

Not a very helpful comment, this, from a modern master of abstraction and its plastic design. He who should know leaves us who want to know out in the cold on our own resources to make our own decision. Easy for him, difficult for us, his public.

Setting aside the question of where abstraction begins and ends, what is its nature and purpose in the art of the picture?

To abstract is to take from, to extract. To extract from a subject some phase of its many characteristics which suits an artist's purpose and to organize that material into an expression, is to create a new entity under the sun. Such a creation will stand as a symbol of the object or some part of it and will be more or less recognizable as it is more or less real. It is this extracted symbolism that is the important matter; the degree of the recognizability, or the abstraction, is relatively unimportant.

In a broader sense the general impact of abstraction on the art of our time is notable because of the opportunity it offers to artists as a means to implement a steadily changing and expanding concept of the meaning of reality and a growing search for a language of symbols and images to express its deeper truths as these are individually discovered. The sense of need for this quest and of a modern iconography to express its findings has been spreading among artists during the last two decades, as is amply indicated by the steady gain in the number of abstract and semi-abstract works entering our exhibitions. When you ask an abstract artist why he paints that way the almost invariable answer will be to the effect he is weary of the obvious and hungers for the deeper realities. Some will add the sensory satisfactions to this goal but others, surprisingly enough, will overlook these, or take them for granted, and stress only the desire to express the more profound meaning.

Abstraction can be almost anything, both in its content, if any, and its form. It can have any degree of meaning. It can be geometric or amorphous in character and involve limitless symbolism. But perhaps its most significant single characteristic is that it invites the emergence of design as visual music.

Abstraction, then, can be summed up as a magnificent release—a release into profundity, symbolism and design. Do you agree, Mr. Braque?

McCandlish Awards for 1949

Robert Held, graduate of the Philadelphia Museum School, has been awarded the \$1,000 first McCandlish Lithographic Corporation award for an outstanding American billboard.

The Art Digest



Lola by Robert Philipp

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The Art Digest

Vol. 23 No. 17

June 1, 1949

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Plea from Sculptors Guild

SIR: We are writing to you to explain why the Sculptors Guild is having no out-door sculpture exhibition this spring. Except for the war period the Sculptors Guild has staged such a show every year since its inception; in fact, we consider this our most important single activity. A great proportion of sculpture is seen to best advantage in the full light and space of the outdoors; sculpture is a basically social art and should be viewed leisurely by a great number of people.

Unfortunately, places suitable for such exhibitions have become increasingly difficult to find. The plot on Washington Square which we used last year was excellent after some extensive landscaping was done, but rather late this spring we learned that it is not available now. So we shall have to postpone our 1949 exhibition.

However, we are not writing this merely to discuss our difficulties in finding a vacant lot. The logical place for an out-door sculpture exhibition is in a public park or on the grounds adjacent to a public museum. There is considerable precedent for this. As you know, there was a very large, inclusive, and successful exhibition in a London park last year. The Fairmount Park Association in Philadelphia has held out-door sculpture shows every decade since 1929; first in Rittenhouse Square and then on the grounds of the Philadelphia Museum. Many more examples could be given, including Stockholm, where Carl Milles' former home and garden are now a public museum.

Our parks are at present used for concerts, folk dance festivals, sports, celebrations; and contain semi-private concessions for restaurants, boating, etc. There is no sound reason why sculpture exhibitions should not be included among these pleasant community activities.

—ROBERT CRONBACH, New York City,
 Member of the Executive Board.

Impartial Presentation

SIR: Congratulations on your excellent editorials and impartial presentation of facts regarding the modern movement in art with its attendant controversies.

—RUTH C. MELNICOR, Oakland, Calif.

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PEYTON BOSWELL

Comments:

A Plea for Tolerance

HATRED TURNED TO HYSTERIA! That is the crucial issue now facing the creative forces of America. And I do not mean the spontaneous hysteria that comes with sudden fear, but a premeditated, carefully planned emotional panic initiated by minds not, I hope, conscious of the far-reaching danger of their action. Here we have the traditional hatred of modern art harnessed in high places to the average American's fear of the Soviet aggression that has almost lost us the peace.

From this misalliance we may conceive a monster that will consume those very factors that have made our nation the great vital force it is in world history today—freedom of press, assemblage and expression, freedom of the individual to rule the state. Rep. George Dondero of Michigan, following his unfortunate attack on the little art exhibition at St. Albans Hospital (see Mar. 15 editorial), has now blindly turned his privilege of congressional immunity to wider fields. In a series of "remarks" read into the *Congressional Record*, he has attacked, either directly or by implication, practically the entire art press for giving "favorable" reviews to artists who, according to his definition, are dangerous left-wingers.

Names are mentioned, along with just enough juxtaposition of circumstance to impress those who read and run. Admittedly, some of these artists were once Communists or fellow-travellers, but most of them left the "movement" when Hitler and Stalin signed the pact that started the second world war. What few remain are impotent—useful only to reactionaries who use them to fight any and all liberal programs. Nowhere does Rep. Dondero concede that Communism, like syphilis, can be cured. Once a Communist always a Communist, he maintains, ignoring the point that the human mind is capable of maturity.

In outlining his indictment in the May 17 *Congressional Record*, Rep. Dondero (who admitted to Hudson Walker of Artists Equity that he knows nothing about art), never once recognizes the fact that if there is any such thing as Communist art, it is conservative in technique, illustrative in approach. Remember those smiling "collective" farmers in the Soviet Pavilion at the New York World's Fair? Also what happened to Shostakovich when he wandered from the State's academic fold? It is interesting to note that Comrade Picasso's last publicized creation was a realistic dove of peace. Could he have served the state so well with his powerful, distorted *Guernica*? No, you cannot storm the barricades with an abstraction, and nobody knows this better than the dictators of the Kremlin.

You hate Communism and you hate modern art. Therefore, according to mathematical principles, the two are equal to each other and *per se*, modern art is Communistic.

The truth is the opposite. Mis-named "modern" art is one of our strongest outposts of rugged individualism, of private enterprise and the valuable human desire to build that better mouse-trap—even in the face of public censor and private hunger. It takes indeed a rugged individual to resist the temptation to re-write another's best-seller. On such meat Communism does not feed; for under any system of state slavery it has been proved that conformity is the opiate of the masses.

Perhaps more acres of canvas have been ruined in the name of modern art than ever suffered from academic brushes, but it was not because of the politics of the artists. No num-

ber of words or political connections will ever make a bad painting good, or hide a good one from the generations to come.

However, aside from this age-old battle of the conservative against the non-conformist, the dangerous dynamite of Rep. Dondero's "remarks" lies in his attack upon the freedom of the press. And here we meet the expected hypocrisy. Quote:

"It is not my purpose to suggest that newspapers should clap censorship on their art critics, but I do say that, if this condition of overemphasis and an attempt to glorify the vulgar, the distorted and the perverted has come about due to neglect and lack of *proper supervision* [italics mine], then it is high time that some of our newspapers start cleaning house in the smaller compartments of their organizations."

Like hell Dondero doesn't want censorship! What else does he mean by "proper supervision"? In other words, do as Hitler once did with "degenerate" modern art and burned books, and as Stalin is now doing with the shipment of Zionist Jews to Siberia. You either write what the state demands under *proper supervision*, or the state takes from you, as a writer, your means of living by your profession.

We begin to reach the crux of Dondero's ill-considered witch hunt with these "remarks" of May 17: "This matter of a favorable press for perverted art is, to my mind, a very serious matter indeed. For some reason, art critics seem to enjoy complete freedom from directional supervision."

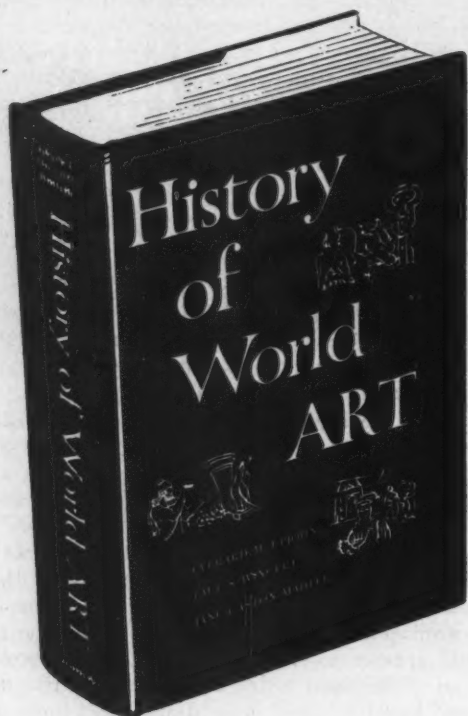
Let us examine the above two sentences. Earlier we read where Herr Goebbels was calling such artists as Derain, Lehmbruck and Matisse "perverted"; next *Pravda* employed the same word to attack "modern capitalist" artists, and now "perverted" appears in our own *Congressional Record* to describe art a Michigan politician cannot understand. Ignorance and hysteria indeed make strange bedfellows. Also, Dondero is shocked by the "complete freedom" art critics enjoy in this country. May I ask what value an art critic would have without this freedom to express his opinion? Critics are hired to evaluate an artist's work, not his politics or his religion.

Continuing his attack on freedom of the press, Rep. Dondero read into the *Record*: "It is apparent that the metropolitan press was generally very kindly in its attitude toward these left-wing so-called artists. It is an amazing condition to discover that the *World-Telegram*, which has fought Communism and Communist infiltration in an outstanding manner, to win the applause of the entire nation, gave not one single review, according to this chart, which was in any degree unfavorable; in fact the publicity varied from favorable to very favorable."

Behind these words was a thinly hidden libel against the professional reputation of Emily Genauer, one of the top half dozen art critics in America, one who has for 18 years made the art page of the *World-Telegram* respected in the cultural life of the nation—honored twice by her newspaper colleagues. Miss Genauer calls them as she sees them, left or right, favorable or unfavorable, and her decisions are based solely on aesthetic standards. A similar attack was made on Margaret Lowengrund because she was once a member of the American Artists Congress, but Dondero's words carry little weight since I happen to be Miss Lowengrund's boss and have no intention of firing a critic who has proved her honesty and impartial judgment.

Evidently, Rep. Dondero meant by the metropolitan press every publication in the City of New York that considers art important. Placed on his black list were the *Times*, the *Herald Tribune*, the *World-Telegram*, the *Sun*, the *Brooklyn Eagle*, the *New Yorker*, the *ART DIGEST*, the *Art News*, and *Pictures on Exhibit*. As my Grandpaw would have said, when you scatter your shot that widely, you don't really know what you are shooting at.

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THE ART DIGEST

Vol. 23 No. 17

The News Magazine of Art

June 1, 1949



Madonna of the Pomegranate: DA VINCI



Portrait of Beatrice D'Este: DA VINCI

Leonardo da Vinci and Circle in Large Los Angeles Exhibition

By Arthur Millier

LOS ANGELES: The artistic and scientific achievements of Leonardo da Vinci are celebrated in the large exhibition assembled by William R. Valentiner in the Los Angeles County Museum. The display, which fills four galleries, will open June 3 and end July 17. According to Valentiner, it is the first comprehensive Leonardo exhibition ever held in the Western Hemisphere and the second in history.

Like the first one, staged in Milan in 1939, this one contains, besides paintings, sculpture and drawings, specially built scale models of Da Vinci's inventions. The Milan models, once shown in New York, were destroyed in Tokio during the war. Roberto Guatelli constructed the 66 models for the present exhibition and most of them can be operated by visitors. These fascinating machines fill the museum's rotunda and form the first section of the display. A slave-operated air-conditioner intended for a palace, two types of multiple field gun, a practical-appearing water lift driven by a small water wheel, and, of course, Leonardo's bird-like flying machine (which looks much like a modern monoplane) are a few of the machines constructed according to Da Vinci's drawings and mirror script specifications. A special catalogue of this scientific section, prepared by Dr.

Ludwig Heydenreich of Italy, was not available at press time, nor was the section itself complete. There was enough to indicate, however, that it will fascinate the public.

Galleries II and III illustrate the development of Leonardo's Florentine, Milanese and later art periods in photomurals of his paintings, generally made the size of the originals, and facsimiles of his drawings. One gallery has a charming marble statue of *St. John the Baptist* attributed to Leonardo's nephew, Pierino da Vinci. Four small bronzes of 16th century origin, all in Gallery III, are related to the ill-fated equestrian statue of Francesco Sforza, the full-size clay model of which was destroyed by French archers. With them is a tiny bronze *St. George and the Dragon* which may well have been cast from a wax model by Da Vinci. Much of the facsimile material is from the comprehensive library of Dr. Elmer Belt of Los Angeles.

The inventions are almost certain to be the show's favorite section for people of scientific and mechanical bent and, of course, for small boys. Art people will, presumably, find their center in Gallery IV. This large room contains 73 paintings, three of them attributed to Leonardo alone, some to his studio, others to his pupils. The larger number of the paintings are by artists who

either influenced Da Vinci in his formative years, or were then or later influenced by him. There also are several paintings made after known designs of Leonardo's by other artists.

Nine drawings by Da Vinci himself, including the exquisite silver point drawing of a horseman (a study for the *Adoration of the Kings*), nine drawings by his pupils and followers, and two cartoons for paintings, are shown. A *Mona Lisa* cartoon, the head and figure of which correspond in size and character to the famous painting in the Louvre, is believed by Dr. Valentiner to be by Da Vinci. The lady holds a lily which does not appear in the painting, but, despite the smudging of the chalk, she smiles the authentic Gioconda smile.

Probably all would agree that the most sheerly beautiful picture in the show is the tiny *Madonna of the Pomegranate* lent by Duveen Brothers. Wilhelm von Bode called it a Leonardo and Valentiner believes it is Da Vinci's earliest preserved work. Hands, features and hair are painted with that mixture of precision and mysterious expressiveness we associate with the artist. The colors, however, are those bright ones of the years before his love of mystery led Leonardo to love shadow more than light.

From the Worcester Museum comes

June 1, 1949



St. George Slaying the Dragon, by Sodoma



Madonna with the Yarnwinder, Leonardo Composition

a tiny panel, *San Donato of Arezzo and the Tax Collector*, which originally belonged with the *Annunciation* in the Louvre. And the Louvre itself has sent *The Virgin of the Scales*, which it catalogues as by an anonymous pupil of Leonardo's, but which Dr. Valentiner privately believes may well be by the master himself. However, in the catalogue of the exhibit, which he prepared in co-operation with Dr. William E. Suida, Valentiner notes that Leonardo seems often to have been quite content to compose a picture and let it be carried out entirely by his pupils, who, while they were seldom artists of originality, were indoctrinated from early years with his ideas and methods. Hence, while his designs are often recognizable, his finished workmanship seldom can be identified with any degree of certainty, even by experts aided by modern scientific methods.

The profile portrait of Beatrice d'Este, evidently painted from life when she was not over 17, has been accepted by a number of experts, beginning with Suida in 1940, as an original Da Vinci. Nothing in the show makes a more convincing case for such an attribution. The modelling of face and bust is done with tonal variations which defy the eye's perception. The portrait is an utterly realistic one of an ordinarily healthy young woman who has an inner magic of life which few painters could capture. And, finally, the few lone hairs which escape from her wave and lie along her foreneck are the sort that Leonardo alone among Italians knew how to trace with a brush.

I have dwelt at length on paintings alleged to be by Leonardo. A number of others are shown by drawings to be from his compositions, and at least one, *The Madonna with the Yarnwinder*, lent by E. W. Edwards of Cincinnati, is more typically Leonardesque than any picture in the show. Here are the rich brown tonality, the Giocondesque shadows about the eyes and mouth of the Madonna, the naturalist's hills, complete with waterfall and viaduct, which fit the term. Since some 20 versions of the theme are known, another, by Joos van Cleve, being in this exhibit, a flat Leonardo attribution might be difficult. It is hinted that Sodoma might have had a part in painting it—an artist represented in his own right by *Saint George Slaying the Dragon* (see reproduction at the left).

The large gallery of paintings opens with Verrocchio's typically Florentine *Virgin Adoring Her Child*, lent by Alfred Strauss, Los Angeles. Seeing it, and such other Florentine pictures as Ghirlandaio's similar subject, a tondo from Duveen's, and the beautiful Piero di Cosimo *Madonna and Child with St. John and Four Angels*, from an anonymous private collector in Los Angeles, one might be moved to ask whether, with his extraordinary sensitiveness to nature, Leonardo really contributed to art or to science. The Leonardesque painters, in Italy, France and the Lowlands, make up the balance of the show. They stole a grotesque figure here, a triangular composition there; aped the smoky lighting of the master, turned his ambiguous smiles into precious smirks. The one thing they seem to have had in common was a determination to assemble facts and to paint them with relentless finish. The happy spirit of the early Florentines is not in them.

Among painters, Leonardo da Vinci appears today as the first example of the great questioning genius whose imperative lust for knowledge frustrated his impulses towards art. He appeared upon the Great Divide of Western history and, in his divided personality, lived out in advance the dilemma of our own century—and of Adam. He wanted to know. He also wanted to live. He hoped that some of his deadlier inventions would never be used, yet he put his knowledge at the service of Cesare Borgia. He had contempt for cheapness yet he devised countless amusing trivia for his Duke. He was thorough in research of knowledge but seldom carried any task to completion.

The exhibition, two years in preparation, has been prepared with the help of a great many experts in the United States and Europe and with the co-operation of museums and collectors in both continents. There is, perhaps, some significance in the fact that it has been assembled on the last frontier of that Western civilization which Leonardo da Vinci summed up in his own career and work.



Hunter on the Hill: LEON KROLL
Elected to the American Academy of Arts and Letters



St. Francis: BRUCE MOORE
Elected to Institute

American Academy and National Institute Honor Artists

THE AMERICAN ACADEMY and the National Institute of Arts and Letters is currently honoring newly elected members and the recipients of the annual \$1,000 grants with a highly diversified exhibition. Deviating from the traditional custom of joint awards, this year medals were given by the Institute while all money grants were made by the Academy (50 members chosen from the Institute and considered the senior body).

Leon Kroll, long established painter whose works grace most of the major U. S. art collections, is the only artist to be elected to membership in the Academy. He is represented with a comprehensive cross-section of paintings and drawings displaying his talents in portraying the female figure and luminous, richly colored landscapes. The large canvas, *Hunter on the Hill*, is particularly impressive and reveals his proficiency in handling both subjects.

Newly elected members to the National Institute are Gertrude Katherine Lathrop, sculptor of Albany, N. Y., Bruce Moore, Kansas-born sculptor, Georgia O'Keeffe and Zoltan Sepeshy. Miss Lathrop's keenly realistic studies of animals testify to her special ability for representing wild-life that has placed her works in the Smithsonian Institution and the Bookgreen Gardens. The pieces by Bruce Moore are exceptionally lovely with their gentle flow of volumes and acutely controlled planes. We found his placid and sensitive bronze, *St. Francis*, one of the most distinctive sculptures in the collection. A little disappointing are the four oils by Georgia O'Keeffe, long hailed as one of America's leading women painters. Though the depictions of abstract flowers and bones contain the simplicity of line and purity of values that are synonymous with her name, certainly they are not the best O'Keeffe paintings available. Zoltan Sepeshy, who at times has been called an "etcher in paint," is well represented with carefully delineated and realistic temperas. Of these, his sympathetic composition,

Young Mother, with its poetic concept and well ordered patterns, is particularly successful.

Though the tempo of the exhibition is generally conservative and restrained, the works of the Grantees (non-members of the Institute) contain an originality and verve that lends a decided note of vitality to the collection. These grants have proven in the past to be of considerable importance in abetting and encouraging the careers of young artists who subsequently have become some of America's leading painters. In this group, extraordinarily powerful and striking is the trilogy, *Man's Epic*, by William Pachner, a series of three paintings depicting respectively *Jacob and the Angel*, *Moses*, and an extremely moving composition entitled *Israel* (reproduced in the Jan. 15 Digest). The latter, with its tragic overtones and stringent design, could be the plight of the Jewish people in any age or period.

Man's Epic, Moses: WILLIAM PACHNER
Award Winner



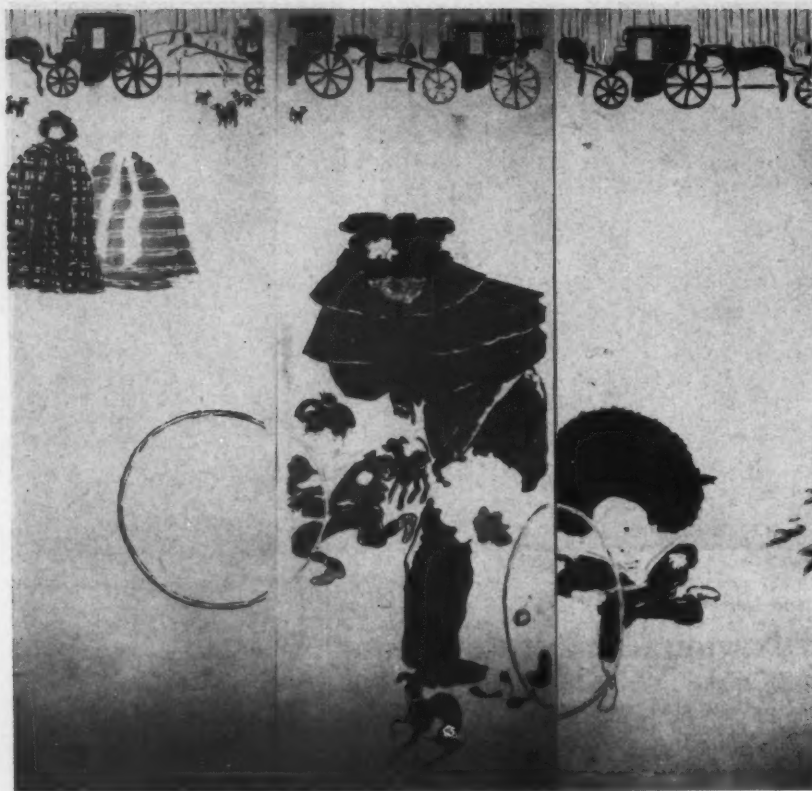
Pachner's sensitive drawings for the large canvases are equally satisfying in their fine draughtsmanship and concept.

The two sculptor Grantees vary widely in approach: Henry Kreis achieves highly stylized, almost classic effects, while Harry Wickey, though never straying from the representational, devotes his energies to projecting the poverty and horrors found in Hell's Kitchen. Wickey, a well-known lithographer and etcher, is also exhibiting numerous keenly realistic prints.

John McCrady, resident of New Orleans, has been described as one of the best regional painters in America and his vivid portrayals of cotton fields, negroes at work and play, and the French Quarter of that fabulous city capture the mellow, lazy feeling of the south. We would say that McCrady is something of a "tongue in cheek" painter as he always seems to be laughing a little at the world, but his laugh is a gentle one. Typical of his work is *I Can't Sleep*, an oil painted over tempera, showing the various rooms of a Bohemian apartment house with its individual, rather raucous lives, and a solitary little man desperately trying to sleep.

It is disappointing to find only the etchings and lithographs of Frederico Castellon in the collection, as the oils of the young Spanish painter, who has exhibited with Picasso, Gris, and Dali, are brilliant in both color and design. But the Castellon prints, with their classic treatment and symbolism, also contain the timeless, tragic qualities inherent in the Spanish people. A proficient and superb technician, Castellon displays a remarkable control and knowledge of his tools. Carl Hall of Salem, Oregon, shows intricately detailed landscapes rendered in a technique of glazing over underpainting, and through this process he eloquently realizes the rugged, almost wild, country of the great Northwest. (Until July 3.)

—MARYNELL SHARP.



Bonnard Screen, *Three of the Four Color Lithograph Panels*

Modern Museum Shows Master Prints

EVERYONE AGREES that the Museum of Modern Art has scored again in *Master Prints*, the most stimulating and best presented cross-section of modern European and American graphics to date. Chosen from the vast store of 3,000 purchases in its years of collecting, the survey of this past 65 years brings us to the living present in a forceful and forthright exhibition. The new Abby Aldrich Rockefeller Print Room is opened simultaneously, dedicated to a founder of the museum who was for many years its Vice-President. The show commemorating this event reaches a high mark. Alfred H. Barr, Jr., Director of Museum Collections and Associate Curator of Prints William S. Lieberman are to be congratulated.

The first impression on entering the *Master Prints* exhibition space is of bigness. The prints are strong and large and commanding in the European section which dominates by number. French Impressionist lithographs are arranged in an unusually selective group with their contemporaries in Belgium, Norway and Switzerland. Van Gogh's only etching and Rousseau's only lithograph are there. The large color lithograph screen by Bonnard seems even to exceed Toulouse-Lautrec in invention and technical ease. It is neat, brilliantly free in pattern and utterly sophisticated in color. But then Bonnard learned much from Lautrec; an entire wall of the latter's finest lithographic sorties attest to the inveterate mastery of that master poster and printmaker.

Mary Cassatt, who should surely be claimed in the American group is

placed in French company where she worked. Her color aquatint and drypoint has a human quality commensurate with its skill. The best Renoir color lithographs are there, two prints entirely in the rounded warm spirit of his painting, *Pinning the Hat* and *Children Playing Ball*; the same duo are often shown incomplete with the color plates missing. Vuillard's *Interior with Pink Wallpaper* is also shown in its best state—in two parts which match in the center in a wallpaper manner. The fine grained background of *The Kiss* by Edvard Munch gives texture in a print of beautiful simplicity.

Perhaps the *Bridge* group of the German School, which actually does bridge the exhibition space between Europeans and Americans, is so obviously militant in strong notes as to put any other parts of the collection in the shade. The United States section on the whole seems not as striking in comparison. Expressionist reaction to work by Max Liebermann, Lovis Corinth and Max Slevogt is seen in Kirchner, Schmidt-Rottluff, Heckel, Nolde, Otto Mueller and Pechstein. Paul Klee is well represented in both etching and lithography. *Prickle, the Clown* and *Why does he Run?* (etchings) are interesting departures from the 1905 *Hero with the Wing* of more than 25 years before.

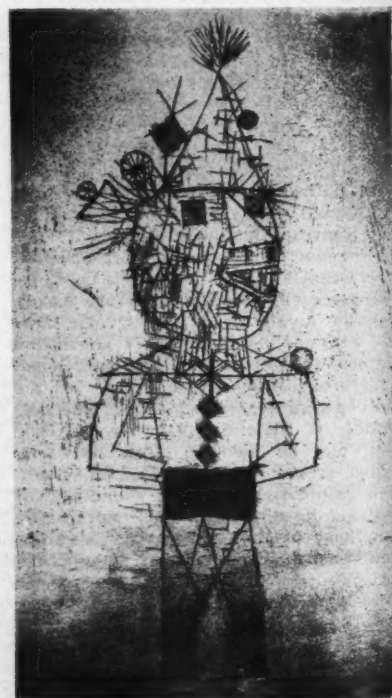
Although there are a number of smallish plates with the stamp of academic limitations from which we are still emerging, the expanding possibilities in American printmaking are clearly evident on close inspection of that group. George (Pop) Hart's *Orchestra at Cockfight* color lithograph, Edward

Hopper's *Lonely House*, John Marin's New York etchings, George Bellows' *In the Park* lithograph, John Sloan's etching *Turning out the Light* are fine early examples of our modern school.

Latest work by the American printmakers first and foremost concerned with excursions in that medium are by a very lively group creatively deep in experimentation. Sue Fuller's *Hen*, engraving and etching, is related to, but independent of, the Stanley William Hayter followers. It is one of the textural gems of the show. Hayter's own *Tarantelle* is a technical essay; Harold Paris engraves on lucite in one of a series of nine plates on *Buchenwald*; James Fitzsimmons, American born in Shanghai, does *Crucible: Transformation* in a new form of monoprint. Minna Citron produces an unusual combination of engraving and color stencil. There are new lithographs by Carroll Cloar and John Wilson, block prints by Charles Smith and Harry Bertoia, color etchings by André Racz and Yves Tanguy.

Boris Margo's cellocut and woodcut rendition *The Sea* is especially outstanding in color harmony and balanced design. Wood-grained texture is handsomely used here as well as in Adja Yunkers' *Dead Bird*. In the rush of technical innovation and formative production, however, an observation of Margo carries weight as the expression of a non-objective artist on viewing a lithograph of 1891 by Odilon Redon. Struck by the delicacy of a figure in one print he remarked that Redon's sensibility and simple approach equalled anything in the show. Discernment and warmth in any master is the final value of the masterpiece. These prints from 20 countries, many seen publicly for the first time, offer an unexcelled opportunity to study at first hand all the tendencies in the new generation of graphics. (Until July 10.)—MARGARET LOWENGRUND.

Prickle the Clown: PAUL KLEE



The Art Digest

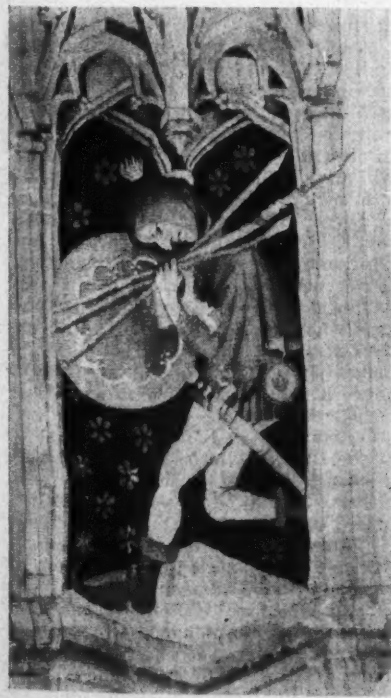
Nine Heroes

THE "POMP OF HERALDRY" proclaims itself in the gallery of The Cloisters, where five panels of the famous set of tapestries known as the *Nine Heroes* are displayed, the gift of John D. Rockefeller, Jr. Nine was, of course, a mystical number in the middle ages with many cabalistic significances clinging to it. These nine heroes were celebrated in mediaeval poetry and pageants, even on decorative objects. Three were Christians, Arthur, Charlemagne, Godfrey de Bouillon; three Hebrew, David, Joshua, Judas Maccabeus and three Pagan, Hector, Alexander, Julius Caesar.

The tapestries have suffered many vicissitudes, including their cutting up to be made into smaller hangings. When it is realized that these tapestries were salvaged from five pairs of window curtains composed of ninety-one pieces sewn together hit and miss, with the exception of the *King Arthur*, already in the Museum's possession, something of the vastness of the undertaking of the restoration may be appreciated. Two years of cleansing fragments, sorting them and fitting them together with expert needlework are involved in this final assembling. Plain colored replacements have been substituted for missing details, until the weaving of these *lacunae* can be carried out by the Gobelins factory in Paris.

The *King Arthur* panel is the only one recovered of the Christian set. Identifiable by the three crowns of gold on an azure field, the monarch is seated on a Gothic throne, surrounded by bishops in the foliated niches about him, while above is a row of Cardinals in their red hats. *Alexander*, the only Pagan hero (although Julius Caesar appears imminent) is also shown on an

Figure of Spearman
Detail from Caesar Tapestry



Caesar with Courtiers

elaborate Gothic dais surrounded by a group of spearmen and archers.

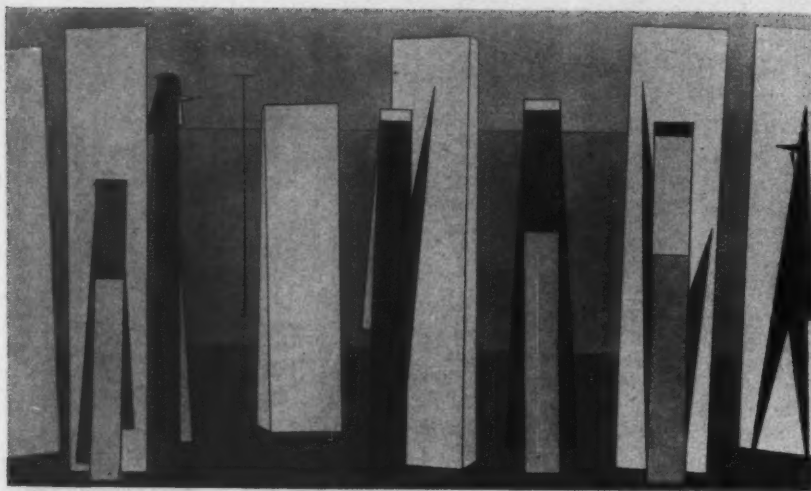
David, recognizable by his harp, and Joshua, marked by a dragon on his shield are the two Hebrew heroes included. Like the other "worthies" they wear mediaeval dress, contemporary with their weaving, so that the "modern dress Hamlet" is not a recent invention.

Although there is no actual authentication that these tapestries were made for the Duke of Berry, that fabulous collector and connoisseur, internal evidence points that way. The resemblance in color and weaving to the famous *Apocalypse* series, shown in the Metropolitan Museum's exhibition of French tapestries, seems to confirm their fourteenth-century date as well as a common provenance of looming. The beauty of these *Hero* tapestries, in their still clear coloring, their lavishness of detail and their appreciable attempt at realistic portraiture give these hangings an irresistible fascination.

No one can visit The Cloisters without viewing the Hall of the Unicorns, now remodelled, so that these tapestries appear much as they might have in a royal chateau. The elegant proportions of the room, around which the hangings are disposed is only broken by a handsome fifteenth-century mantelpiece and a window from a Gothic house affording a view of the garden, now starred with iris, and the Cuxta Cloisters. The donor of this magnificent set, John D. Rockefeller, assisted in supervising the present effective arrangement. The only modern note, and a grateful one, is the installation of overhead lighting to replace the flickering tapers or guttering torches of mediaeval times.

This pageant of color, movement and graceful figures is almost overwhelming. If anyone can pass the small panel of *The Unicorn in Captivity*, at the entrance door without pausing to let its charm sink in, he is made of sterner stuff than the writer.

—MARGARET BREUNING.



Metaphysical Exterior: ATTILIO SALEMMME

Post-Mondrian Painters in Thoughtful Show

SEVEN AMERICAN ARTISTS classified as post-Mondrian painters are compared and contrasted in a thoughtful and attractive exhibition at the Janis Gallery. Despite the fact that Mondrian's art would seem to represent the final conclusion—as well as origin—of a style, his influence was great; less, ironically, among fine art painters than with adaptive designers and the American consumer who has indicated his susceptibility to Mondrian aesthetics by the design of the linoleum in his kitchen, the advertising layouts in his favorite magazine, the architecture, facades, or even the decor of many of the stores he shops in.

But while the number of non-objective painters remains small as compared to the victorious influence of abstraction on painters of all schools, there is still a small but talented group that experiments with vigor and imagination in a post-Mondrian style which Janis describes as "horizontal-vertical, two-dimensional space painting." An interesting point, however, is that those artists in his group whose pictures have most vitality are those who have worked *backward* rather than forward from Mondrian: complicating by involving objective statement—real or surreal—with geometrical purity (as does Salemmme) or by the addition of the illusion of motion through use of color optics and/or combination of planes (like Josef Albers and I. Rice Pereira).

Closest in mood to Mondrian in the exhibition is Holtzman, whose simply-balanced *Vertical Volume* is a white oblong divided by a black line, above and below which is placed a black-bordered blue and smaller yellow strip. More interesting are Bolotowsky's paintings, such as *Rectangular Space*, which uses patterns of colored line to enclose oblong shapes in intricate and lively pattern. Also an inventive designer is Leon Smith, while Model shows luridly-colored, somewhat surreal paintings that look like tasteless posters of an outmoded era.

Most original of the exhibitors and those who, with Bolotowsky, paint pic-

tures that seem to have more than experimental interest, are Pereira, represented here by her brilliant compositions utilizing transparent, translucent and sometimes corrugated glass layers of material, and Salemmme, whose progression of vividly-colored figures in *Metaphysical Exterior*—abstract except for realistic description at either end, is typical of his very personal expression.

Viewed as a whole the most striking aspect of the exhibition is the presentation of harmonious, ordered relationships that soothe the brain while pleasing the eye, qualities present in nearly all the works and ones that make non-objective painting, unlike abstraction, a style as easily appealing to the layman as to the specialist. But that all is not harmonious among the styles' creators is seen in the note to the catalogue which explains that two other painters, Glarner and Diller, formerly scheduled for representation, withdrew because of the inclusion of the work by a third, unnamed, artist.

The exhibition will be on view through June 11.—JUDITH KAYE REED.

Vacillating Progression: PEREIRA



Art in Philadelphia

By Dorothy Drummond

THE UNIVERSITY MUSEUM has opened its newly installed Middle American Section as a step toward so dramatizing its art and ethnological collections that public interest will be stimulated through theatrical settings and knowledge of specific areas worked into the informative layouts by means of models, photographs, maps, and other diagrams.

Of paramount importance in the Middle American display are loans of original sculptures unearthed in the Guatemalan jungles. Taken from the Acropolis palaces in the Piedras Negras, these—principally a magnificent stela that stood on an Acropolis plaza, and a sculptured altar leg—are shown against a huge background three-dimensional model of the impressive buildings themselves constructed by Richard Shoemaker and Willard Beardsley of the Museum staff under direction of David Marder, the Museum's adviser on exhibitions. Watercolor drawings made on the site by Tatiana Proskouriakoff, who accompanied the Museum's expedition, provided the reconstruction suggestions as well as authentic visual documentation on the jungle setting. The watercolors also are on view.

David Marder, himself, designed the remarkable copper forms resembling modern abstract copper sculpture, that, in linear outline, trace facial and other physical characteristics of the aborigines and serve as manikins for the presentation of Middle American costumes from the Osborne collection.

For years the Philadelphia Society for the Preservation of Landmarks has been pressing for the restoration of the old Joseph Bonaparte house at 260 S. 9th Street. Owned and occupied until her death in 1941 by Mrs. Henrietta Potter James, her twenty cats, coach dogs and assorted parrots, the house was in active process of disintegration. In 1947 George Kearney, for years associated with the *Public Ledger* and still manager of the *Ledger* Syndicate, purchased the building which he plans to open early in June with a party that will rival those given by Bonaparte.

A memorial exhibition of the work of Birger Sandzen provides the stellar feature for the Annual Watercolor Exhibition by members of the Philadelphia Watercolor Club opening at the Art Alliance, June 9. Although the show as a whole remains on view until September, the Sandzen gallery will be replaced July first by a group display of work from the studios of Club members living outside the United States.

Outstanding in the May recent show at the Dubin Galleries are drawings by a surprisingly able, imaginative, and hitherto unexhibited young Philadelphia Negro artist, James Stewart; a big interior color study and an equally free and fluid horizontal composition of pigeons by Saul Remenick; and an eerie canvas by Tom Bostelle, who places a tiny circus performer in the foreground against shadow-accented backward march of grave stones to the distant color and light glare of circus tents.

The Art Digest

Chicago Art News

By C. J. Bulliet

CHICAGO: The ninth annual exhibition at the Art Institute of the Society for Contemporary American Art is proving as discouraging as its eight predecessors. Blame timidity! Idea of the show is that each of the members of the society, made up of art patrons and influential art lovers, many of them of considerable wealth, choose a painting or a piece of sculpture by a living American artist that especially appeals to him.

It sounds like a good idea. But, instead of the show being electric with enthusiasm, it goes as dead as nine-tenths of the run-of-mine juried shows, and that has been its history throughout the nine years. The patrons may be timid, distrustful of their own taste. Several of the paintings now on view have been seen already in exhibitions at the Art Institute and in various other group exhibitions around town.

Artists too often paint what they think a jury would like rather than what they feel intensely.

Knowing what is in the studios of several of the artists that are afraid to submit anything except the true-and-true to the juries, it is a wonder to me that some bold individuals in the Contemporary society don't take a chance on something unorthodox for this annual. The Society is not a creature of the Art Institute. The museum extends only a willing, helping hand. In exchange, the society awards an annual purchase prize, the picture or piece of sculpture to be selected by the Institute's Committee on Painting and Sculpture for the museum's permanent collection.

This year's purchase is Kurt Seligmann's *Sarabande*, one of the better things in the show. My own vote would have gone to another of Eldzier Cortor's amazing Negress nudes, set in fantastic, jeweled surroundings. Cortor, recently awarded a Guggenheim fellowship, is decidedly the artist of the year in Chicago. In former recent years, winners of the purchase prize have been Ben Shahn, I. Rice Pereira, David Aronson and Louis Guglielmi.

Among Chicago exhibitors this year are Rainey Bennett, Copeland C. Burg, Francis Chapin and George Josimovich. Out-of-towners include Josef Albers, Mark Tobey, Morris Graves and Karl Zerbe.

* * *

More feverish activities around the Art Institute center in plans for the forthcoming show in the winter of paintings by Vincent Van Gogh, to be assembled this summer in Holland and brought to America for exhibition first at the Metropolitan Museum, New York, and then in the museum here.

Chicago feels a sort of proprietary right in Van Gogh. We argue out here that we have given him the record, far-flung American crowds that have established him as the most popular painter America has imported since Corot. We scarcely dare say that he is a master sentimentalist—least-wise when I spoke out loud at the Art Institute to that effect, I was shushed by attaches of the museum, who glanced



New Mexico Landscape: OTIS DOZIER (Waggener Prize)

20th Annual Dallas Allied Art Winners

TOP HONORS went to substantial modernism in the big 20th Annual Dallas Allied Arts Exhibition, on view at the Dallas Museum during May. The jury, made up of Sallie Gillespie, director of the Fort Worth Art Association; Don Brown, head of the Centenary College Art Department and Artist-Teacher William Lester must have earned more than one good night's sleep for their labors, for they not only chose the 120 oils, watercolors and pastels, prints and drawings by adults, plus a sizable all-media junior section, but they also made 21 awards.

Of the four \$100 awards, Otis Dozier received the Waggener prize for his

strong, semi-abstracted *New Mexico Landscape*, and another oil prize, given anonymously, went to an arrangement of *Summer Squash* by DeForrest Judd, to which the same description applies. Lucille Jeffries received the Neiman-Marcus prize for her casein *Old Walls* and the fourth \$100, donated by Mr. DeGolyer, will be voted on by the exhibiting artists.

Other prizes in the painting and print section (adult) went to Donald Vogel, Doris Puspurica, Jerry Schofield, Dody James, Bertha Landers, Ed Bearden, Chuck Gruen, Frederick Caropresi and Merritt Mauzey in a varied and lively exhibition.

fearfully around to note if anybody had heard me.

The Birch-Bartlett Collection, installed at the Art Institute in 1926, gave the magnificent Dutchman his first firm anchor in an American city. One of Van Gogh's paintings in the collection, a still life, *Melon, Fish, Jar*, was the first "wild painting" bought by Frederic Clay Bartlett and his equally daring wife, the former Helen Birch. By the time the collection could be installed in the Institute, over-riding violent and angry opposition against "Modernism," it also included the charming *Montmartre* of Van Gogh's early French period; *The Chamber at Arles*, popularly known as *The Yellow Room*, and the portrait of Mme. Roulin, called *The Cradle Rocker*.

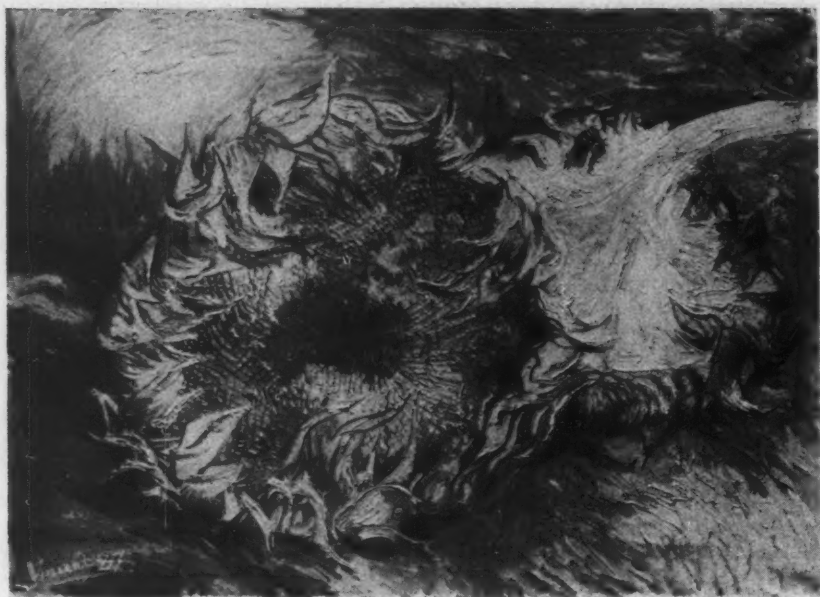
Then, the Century of Progress summer show at the Art Institute, 1933, official art show of the world's fair, created a sensation with an entire gallery hung with Van Goghs. Included besides the Birch-Bartlett quartet, were loans from the collections of Chester Dale, Julius Oppenheimer, A. Conger Goodyear, Robert Treat Paine, all private collectors; Knoedler & Co., and Marie Harriman, commercial galleries, and a single public museum, the Phillips Memorial Gallery.

This was the most popular room with visitors in the whole exhibition, which became famous as drawing the biggest crowds of any one section of the fair. These visitors carried the gospel far and wide through all America, and definitely "put Van Gogh across."

In 1935 followed another big Van Gogh show at the Art Institute, assembled in association with New York's Museum of Modern Art. Again Van Gogh drew record crowds, myriads of the Century of Progress visitors returning for a second look.

Soon comes next winter, with the biggest Van Gogh show ever to be seen in America, and already it is decidedly "in the air" in Chicago.

Daniel Catton Rich, director of the Art Institute of Chicago, and Theodore Rousseau, Jr., curator of paintings at the Metropolitan, are going to Holland in June to meet the Dutch authorities and assemble the show. One of the authorities is Vincent Van Gogh II, nephew of the painter, son of the painter's faithful brother, Theo. Vincent, Jr., will accompany the pictures to America and will lecture on his uncle during the progress of the exhibition both at the Metropolitan Museum, and, at a later date, when it comes to the Art Institute of Chicago.



Sunflowers: VAN GOGH

Metropolitan Provides Potpourri of News

THE OLYMPIAN, and usually serenely silent, Metropolitan Museum has received more news lineage during the past few weeks than at any other time in our recollection—on newsworthy gifts, purchases and ensuing difficulties, honors where honors are due, and plans of considerable magnitude and variety. Elsewhere in this issue are the stories of the 14th century *Nine Heroes* tapestries, the formal acquisition of the Bache collection, and the revelation of the Strasbourg Virgin, but there is still a potpourri of news remaining.

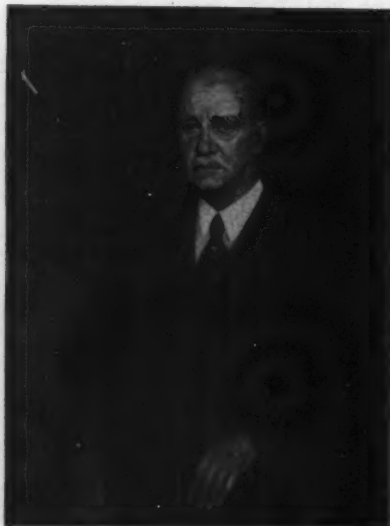
On May 16, the 45th anniversary of his election as a trustee of the Museum, honorary president William Church Osborn was named a Benefactor of the institution. And well he might be, for along with years of service, Mr. Osborn presented the Metropolitan with two of the finest paintings in his collection—*Les Tahitiennes* by Gauguin (see ART DIGEST Cover Apr. 15, 1946), and *The Guitarist* by Manet. An admirer of French art, it was Osborn who insisted, in 1907, on the purchase of Renoir's *Madame Charpentier and Her Children* which is now one of the popular works in the Museum. (See this cover for Manet.)

Last January, the Metropolitan announced the purchase of a painting of *St. Sebastian* by Andrea Del Castagno. Two weeks ago, the Italian Department of Fine Arts decided they had been "robbed" and insisted that the painting had been "taken out of Italy clandestinely, in a deplorable manner." There are rather strict laws in Italy, passed in 1940, forbidding antique works of art to leave the country (a special dispensation was made to enable Michelangelo's *David* to attend President Truman's inaugural), and placing a heavy export tax on all works of art. Both Director Francis Henry Taylor and the firm of Knoedler, from whom the painting was bought, insist that they complied with all the formalities.

In view of the fact that the painting is unlisted, one is inclined to suspect that it left Italy quite legitimately as an unidentified 15th century Florentine painting or the like. After all, it was not obligatory for the purchasers to tell the Italian authorities they thought it was a Del Castagno.

Less controversial are two newly acquired Van Gogh canvases, and the announcement that next October the Metropolitan, in conjunction with the Art Institute of Chicago, will stage the most complete show of the mad Dutchman's work ever held in this country. The acquisitions are the 1887 *Sunflowers*, "a symphony in blue and yellow," and the vibrant *Cypresses*, painted two years later, both prime examples of two favorite themes. The exhibition implies that the Metropolitan's working agreement with the Museum of Modern Art is at an end—or that Van Gogh

William Church Osborn:
MICHEL WERBOFF



has entered the Old Master class. It was the Modern's Van Gogh show, more than 13 years ago, that drew a larger crowd than the World Series and prompted the newspaper statement, "When people begin standing in line outside the art museums, it's something to cheer about."

Last, and possibly most exciting of all, is the as yet unconfirmed rumor that the Metropolitan will, at some unspecified date next season, be lent the treasures of Madrid's Prado collection—one of the oldest and greatest in the world. It contains some 50 works of Velasquez (there are scarcely a half dozen unquestioned Velasquez paintings in the rest of the world), about 150 Goyas, and another 50 magnificent El Grecos, along with about 60 paintings by Rubens, 40 by Titian, 21 by Van Dyck, and ten by Raphael. The Prado paintings have left Spain once before, when they were sent to Switzerland for safekeeping during the Spanish Civil War. The news broke prematurely and no one is saying much as yet, except "we would be happy to have them," and such pleasantries, but if the negotiations are successful this would provide an even greater art experience than the record breaking German masterpieces. —JO GIBBS.

More Missing Art at Met

The latest result of the Metropolitan's remarkable talent for turning up objects of art that have been lost, strayed or stolen is a magnificent 13th century statue of the Virgin from the Strasbourg Cathedral. The piece was originally part of a group consisting of the Virgin and Child with Angels that for more than 400 years decorated the Strasbourg Cathedral choir screen. The screen was demolished in 1682 in the wake of religious reforms, and until the early 1900s nothing definite is known of this statue.

In 1913 it reappeared and was sold as a piece of 15th century French sculpture. Before the last war it was brought to this country, identified by James J. Rorimer, Curator of Medieval Art at the Metropolitan, as the long-lost Virgin of the Strasbourg Cathedral, and bought for the Museum out of funds provided by John D. Rockefeller, Jr. The statue is 56 inches high and retains its original colorful paint. Red and green jewels decorate the border of the Virgin's gilded mantle.

Bache Collection Transferred

The splendid Bache Collection, long virtually public property, first, through exhibition at the Bache mansion, and, since Mr. Bache's death in 1944, at the Metropolitan Museum, has been formally transferred to that institution by the Jules Bache Foundation.

Although temporary loans may be made, the Bache paintings and art objects must, for the most part, remain together as a collection at the museum. The Foundation announced that Goya's *Don Manuel Osorio*, one of the most popular works, will be loaned to Mrs. Gilbert Miller (Mr. Bache's daughter) for her lifetime, although it must be exhibited at the Metropolitan as part of the collection for at least three months out of the year.

\$1,000 Art

LAST YEAR at this time the enterprising Downtown Gallery tried to promote a rendezvous between the right people and the right pictures by hanging paintings uniformly priced in groups to attract purchasers in three income levels (from \$3-\$5,000, \$5-\$10,000 and more than \$10,000). This season, the gallery is matching people to paintings and an occasional piece of sculpture in a new way: by holding a monthly series of three exhibitions in which all work is priced respectively at \$1,000, \$500, and \$250.

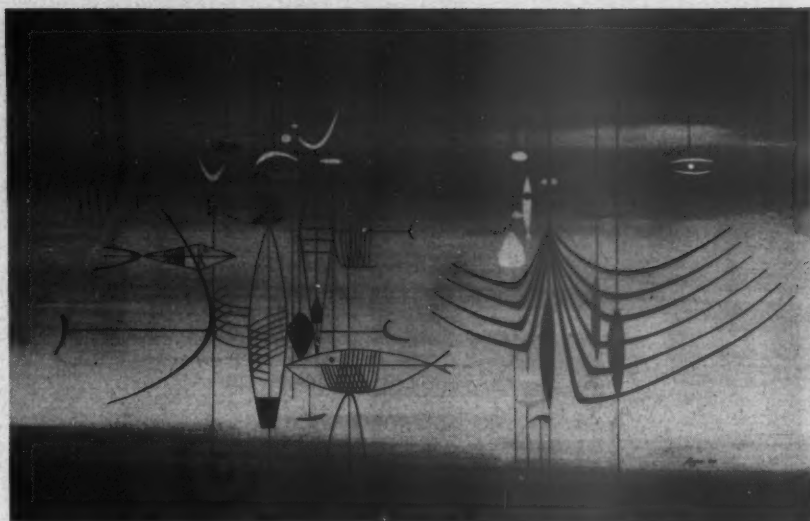
First show of the trio is the \$1,000 collection, now on view through June, the lower priced paintings to be shown in July and August when anyone who can afford a \$1,000 painting is presumably out of New York. An attractive survey of the styles and accomplishments of the gallery artists, the current show contains a number of handsome examples, among them George L. K. Morris's vigorously-designed, large abstraction, *Unequal Forces No. 2*.

Other top efforts include Jack Levine's *Lady with a Pink*, somewhat reminiscent in mood and bravura brushwork of an old Flemish work, but really a distinguished and painterly modern portrait; Raymond Breinin's typically mystic-romantic *Within These Ancient Walls*, creating its effect like a modern stage setting through cast color and light; Zerbe's mosaic of city buildings in *East of Lexington*; Julian Levi's landscape, *Three-Mile Harbor*; Georgia O'Keeffe's simple, undulant *Green Hills Painted Red* and Zorach's sculpture, *Mask* (see reproduction).

Not available for preview were paintings by a group of the gallery's younger artists, who, not yet commanding a \$1,000 price for a single work, will be represented by two or more pictures to be sold as a unit.

—JUDITH KAYE REED.

Mask: WILLIAM ZORACH



An appetite for seafood becomes proportionately large as the ocean in the *Well of the Sea Restaurant* at the Hotel Sherman in Chicago, where the decor incorporates murals by Richard Koppe—linear wiry elements and luminous lights suggestive of strange undersea life. It is evident that a rare collaboration between artist-designer and architect has taken place. Even the menu carries out the theme in a large varnish-smooth reproduction of one of the skeletal fish decorations. Five painted murals, three aluminum cut-out murals and some hanging wire fish are part of Koppe's contribution to Architect Robert E. Lederer's plan and layout. The painter, who teaches at Chicago's Institute of Design, is also currently exhibiting at the Boyd-Britton Galleries of that metropolis. In his easel work, as well, he reacts to nature in his use of insect and animal themes. "My work starts out as an abstract idea and sometimes becomes objective as in the fish and bird series of drawings," a statement much the reverse of many approaches. "Between the two poles, the abstract and the particular," Koppe adds, "are infinite possibilities." An important aspect is the use of line interchangeably to express either outline or volume of form. All of Koppe's work has the clean-glazed, meticulous look of perfectly balanced design, perfect especially, for the murals' setting.—M. L.

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17



Mare and Foal: JOHN HALEY
At Mortimer Levitt



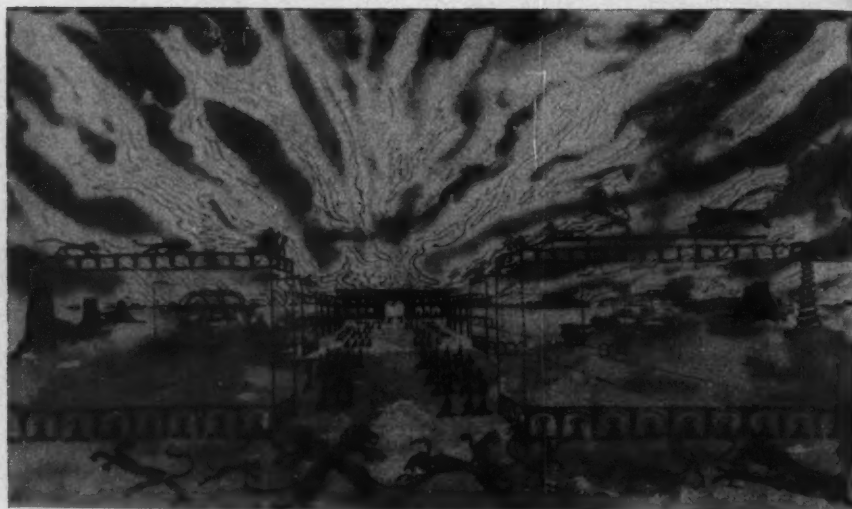
Head: LEONARD SCHWARTZ
At Peridot Gallery



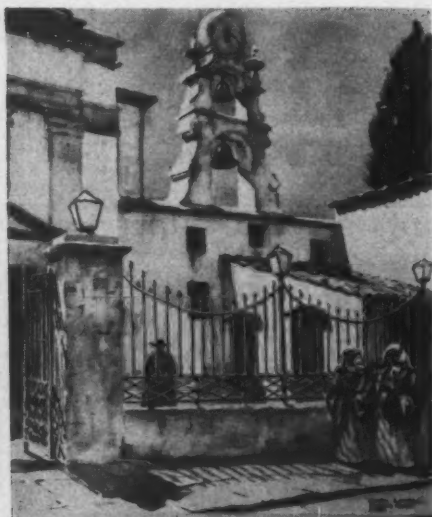
East Side Church: J. C. LEWIS
At Contemporary Arts



Adolescent: IRENE HAMAR
At Arthur Brown Gallery



The Palace Being Invaded by the Day: DWIGHT MARFIELD
Seen at the Marquie Gallery



Church of Our Lady of Pilar: LAVALLE
At Ferargil Gallery



Italian Scene: GEORGE INNESS
On View at the Milch Gallery

FIFTY-SEVENTH STREET IN REVIEW

Marfield's World of Fantasy

Dwight Marfield is an original watercolorist who looks, or more precisely dreams, back to ancient days and Oriental method to achieve paintings with a modern look. Exhibiting at the Marquie Gallery for the first time in a number of years, last fortnight, Marfield presented an attractive show, distinguished by swift brushwork serving dramatic image.

Although he paints a world of fantasy and symbol, Marfield's landscape and mythological animals and cities seem to recapture places and events once known but now lost. Many of the pictures have the look of a sketch for a stage design, not surprisingly since Marfield was an actor long before he turned full-time painter about seven years ago. But the poetic theatricality of much of his work enhances rather than weakens the vividness of his concepts. For how can one talk in prosaic terms of such chosen subjects as *The Palace Being Invaded by the Day* or of fiery-tinged beetles who claim *We Have Eaten the Suns*? Other striking paintings that also achieve brilliance with a black-dominated, limited but intense palette, include a beautifully-brushed *Descensus ad Gandharam*, *The Ardent Pastures* and *The Emerald Fault*.—J. K. R.

Boberman's Venice Intime

Watercolors and gouaches by Vladimir Boberman, at the Passedoit Gallery, are not alone the work of a thoroughly accomplished painter, but also of a sensitive artist who never resorts to loud-peddalling to make his statements convincing. The watercolors of Venice are impressive both for what they convey and what they leave out. Few artists have painted Venice without views of the Salute, the Ducal Palace or the Grand Canal, but Boberman avoids these tourists' landmarks for the quiet backwaters of a little lagoon, or the secluded charm of *A Canal* where the old houses seem to lean on each other for support around the water's edge.

Like Whistler, this artist does not find Venice a city of glowing color and brilliant sunsets, but portrays its grayness and quiescence, heightened by the soft, rose pink of house fronts and red tiled roofs. One is made to feel the long ages that these crumbling houses represent since this fairy-like city arose on marshes to become the "jewel of the Adriatic."

Especially noted were *The Gondola*; *The Little Bridge*; *Venice Intime*, in fact, that last title sums up all this appealing work. Still life gouaches possess the same simplified composition and purity of color as the water colors in rich, yet never lavish tones. (Until June 30.)—M. B.

New Morton Gallery

The Morton Galleries have moved to an attractive, ground floor gallery on 115 West Sixteenth Street, where the windows make artificial lighting unnecessary.

It is gratifying to find that Mrs. Morton, who has introduced so many unknown artists in the past who are now in the front ranks, has secured so desirable a location for her exhibitions.

The present showing, principally of watercolors, includes some of these early "finds" such as Nicolai Cikovsky, Werner Drewes, Philip Evergood, whose early works here, particularly those of Drewes and Evergood, do not suggest their present absorption in abstractions. Other artists represented by excellent watercolors are: Lucille Hobbie, especially in her Quebec scenes, Robert Blair, Beatrice Weller, Gregory Ivy, Rose Churchill and Stella Harlos. It forms an auspicious opening for the gallery's new quarters.—M. B.

The Vernal Season

A summer show, an infallible announcement of the vernal season, is current at the Milch Galleries. It is a large and varied exhibition that appears to have been carefully selected, not merely rummaged for in the stacks. Some notable works by men of an earlier generation are included. Among them, *Portrait*, by Abbott Thayer is a distinguished work, and Twachtman's *Horseneck Falls* possesses the characteristic subtle nuances of color notes. The romantic *Italian Scene* by Inness, Childe Hassam's glowing *Naiad's Pool*; Ernest Lawson's poetic translation of a homely theme in *Plowing*, are other memorable items. Eakins' *Mrs. Day* is one of his sound and uninspired portraits.

In the contemporary group, Jay Robinson's imaginative *Parkway*; the sustained notes of muted light and color and impeccable draftsmanship of Stephen Etnier's *Vieux Carré*; Hobson Pittman's opulence of detail in delicately adjusted tones in *The Buffet*; the flash of colorful figures in Hilde Kayne's *Country Fair*; Ferdinand Warren's vehemence of light and color in *Sunset*, *East River* all call for commendation. (Through June.)—M. B.

Museum Selections

A glimpse of what museums select for exhibition is afforded by the June group show of the Mortimer Levitt Gallery, which is displaying 28 paintings and sculptures by gallery artists, which have recently returned from museum showings. Included are two prizewinners: Everett Spruce's ruggedly-lush *Century Plant*, twice honored in the Corcoran (see reproduction Dec. 15 Digest) and Mine Okubo's semi-abstract watercolor, *Fish* which won a San Francisco Art Association Prize.

Other outstanding works liked by one of 15 museums, include *Mare and Foal*, a striking painting distinguished by color and design, by Berkeley University's John Haley; Lawrence Kupferman's rich imagery in a group of works inspired by the sea, among them the glaring wave monsters in *Surge of the Sea*; Charles Umlauf's alabaster *Nativity*; Jose de Rivera's light-hearted con-

struction *Aluminum and Yellow* and Kahlil Gibran's charming and fanciful *Owls*. (Through June.)—J. K. R.

Watercolors, Principally Abstractions

Watercolors at the Bertha Schaefer Gallery are principally abstractions, carried out in striking color patterns. The king pin of the showing is Maurer's *Head of a Girl*, finely modelled and admirably brushed in purity of color notes. A close second is Ben-Zion's *Thistles*, their crumpling leaves and silky purple blossoms thrust into a pink jar against a cool green background. Ary Stillman's *Frolic* possesses a gayety of movement in its linear pattern. Mitchell's *Birds* is a skillful, all-over design of bird forms of various hues against red.

Halsey's *Crab* accents its rounding form by encircling waves of color. D. Farr's blue-green, closely serrated fir trees; Carl Sprinchorn's beauty of opulent color; I. Muse's *Beaver Pond* with its fluid waves of color cut by tree forms and Balcomb Green's amusing, if disjointed, figure are among the papers especially noted. (Until June 4.)—M. B.

Urban Scenes with a Difference

John Chapman Lewis, whose work has been seen in large group exhibitions, is holding his first one-man showing at Contemporary Arts. The majority of the paintings are urban scenes, yet they are remarkably varied, revealing a sensitive perception of the interest of shapes and forms that city streets afford. Lewis has the real artist's feeling for his *matiere* so that the quality of his paint makes definite impression.

East-Side Church shows an architecturally crude little building, perched up above converging streets; only its spire seems to assert itself against the crowding structures about it. *The El* pillars form a horizontal contrast with the buildings that seem fairly pushing up into a greenish sky. *Vendor*, a pushcart and owner and tentative customer are dwarfed by the El over head, which in turn is dwarfed by the mass of buildings piled up above it. All are scenes that any of us might have encountered with a lackluster eye, but here given a vivid reality of place and a curious sense of the life of the crowded city bursting from every seam, or at least from every window. *Bleak Outlook* lives up to its title; like all of Lewis' canvases, there is a concentration of design and a power of brushing that brings vitality into the scene. (Until June 17.)—M. B.

American Sporting Scenes

For those persons interested in the "noble art of venery," the current showing of *American Sporting Paintings* at the Harry Shaw Newman Gallery, will have many fascinations. For those persons, like the writer, for whom the tracking down of defenseless wild birds is scarcely "sport" when the dice are all loaded in favor of the hunter, these paintings possess many allurements in the textures of hairy coats and varied plumage, as well as in the nice rendering of animal posture.

Tait is, of course, a heavy contributor in such veracious canvases as *Fowl*.

SUMMER EXHIBITION

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Daniel	Orr
Friedman	Ratkai
Glickman	Rosenfeld
Jackson	Weston
Knight	Wilson
Liberte	Wolf

Ryder	Hassam
Homer	Bellows
Eakins	Twachtman
Whistler	Luks
Inness	Duveneck
Blakelock	Lawson
Sargent	Hawthorne

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ing in the Marshes; On a Point, where the setters seem to be debating whether they will reveal the presence of a covey of quails directly in front of them, or the proud bird dog retrieving a quail. The engaging *Domestic Chickens* in velvety down and soft colors, occupied with searching for good, is an idyllic canvas compared with the huntsmen's pursuits.

A landscape, *Lake Placid*, by James M. Hart possess the unspoiled charm of a woodland scene, although the inevitable train of hunting may be discerned beneath the umbrageous foliage. His other painting, *Adirondack Landscape*, with its distant mountain and reedy water discloses a doe and fawns in possession of their native habitat. Both paintings lack a sprightliness of local color, but redeem their brownish hues by their sound design. (Through June.)—M. B.

Portraits of Places

The *Streets of Paris* series of gouaches by Gertrude O'Brady at Knoedler's has the unusual style of portraiture. In these detailed pictures of well-known places, the aspect of intimate affection for the scene is dominant. From *Le Bar Vert de la Rue Jacob* to *Boulangerie de la Rue de Belleville* (with its *Mon Dieu delicatessen!*) there is knowledge and feeling in the characteristic clear renditions of store fronts, cafe grills and small, somewhat static figure groups. For more detachment and a strong sense of design, *Les Ruins de la Fortresse de Grimaud* is excellently composed.—M. L.

Israeli Artist

Considered one of the few among the first generation of Israeli painters whose work is not dominated by foreign (largely French) influence is P. Litvinovsky, whose first American exhibition was seen at the New Art Circle last fortnight.

Litvinovsky, who attended the Bezalel Art School in Jerusalem some years before he settled down to permanent residence in Palestine after the first World War, paints with purpose, strength and originality in modern, somewhat expressionist vein. *Discussion*, a figure composition abstractly broken into strong color areas; the similarly-organized *Postman*, and *Jerusalem*, a moody landscape boldly painted in long, horizontal strokes, were outstanding pictures by an artist who commands attention.—J. K. R.

Belmont's Music Paintings

Six new paintings by I. J. Belmont, an artist who has been interpreting musical passages into dream-like paintings for more than three decades, are shown along with a group of others that have proved to be popular favorites at the Belmont Galleries through June. Among the new works which, like the old relate seven prismatic colors to the tones of musical scales in infinite arrangements, are one inspired by a phrase from Rimsky-Korsakov's *Russian Easter*, appropriately involving a vista of onion-shaped domes in delectable color, and a chorale-like tribute to Wagner's *Tannhauser*. Attractive paintings in the older group include one devoted to Debussy's *Nuages*.—J. K. R.

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TO OUR READERS:

With this issue THE ART DIGEST starts a monthly schedule. Next issues will be July 1, August 1, and September 15. Your change of address should reach us three weeks before change is effective.

THE ART DIGEST
 116 East 59th Street
 New York 22, N. Y.

Poetic Liberties in Paint

If "hyperscientific miracles can never stop happening," as e. e. cummings says, it is only natural that his paintings should be poetic in content and license. A delicate elegance pervades his moonlit landscapes and appleblossoms, faintly but insistently lyrical. The poet speaks in each canvas, not always with equal emphasis, but always with mood. *Figure in Landscape* is dreamy, *Rising Moon* and *Moon Tree* half-fantasy. Only in an occasional portrait does more practical character emerge, as in *Marion*, an unmistakable characterization which is still painted with ease and fairness of color. A recently elected member of the Academy of Arts and Letters as a poet, e. e. cummings has now proved himself in both media of expression. His exhibition has just terminated at the American-British Art Center.—M. L.

Horses, Landscapes and Elongated Sculptures

Spirited studies of horses, some circling, some dashing and some white, were recently on view at the Norlyst Galleries, by Ruth Forbes. Although the main theme of the show, the paintings of horses were complemented by placid landscapes all pleasantly composed. In content and mood as well as rather pale tone the exhibition proved a concrete whole, although more emphasis in color and form would be an addition.

Sculptures of Maxine Picard, also at Norlyst, were in the Giacometti tradition. Elongated, hollowed figures formed the bulk of the show, figures hardly thicker than the armatures on which they were composed. *Lamenting Woman*, *Kneeling Figure* and *Reaching* were especially interesting in movement. The style changed in several portrait heads which were excellent.—M. L.

Eggleston's 10th Spring Annual

The 10th Annual Spring Exhibition at the Eggleston Galleries offers one to three paintings each by 24 artists, among them newcomers and regular exhibitors, conservatives and moderns, realists and romanticists. Outstanding are Robert Harris, a young artist whose tense, brilliantly-colored *Deposition* and contrastingly cheerful, living *Interior* stand on their own but promise more for his later work; and Garrett B. Conover, whose watercolor *Old Orchard* with its incisive drawing, crisp designing and fluent execution is very good painting in an individual style.

Frank Zell Heuston exhibits a nicely-painted portrait of Emily in evening dress; Eva Rains, a *Garden* that might have been glimpsed in a fairy-tale; C. I. Dreisbach, some creditable landscape; John Findlater, *The Water Hole*, sketchy but fresh and pleasant watercolor, and Stuart C. Henry, director of the Berkshire Museum, an original oil study of *Filene's Hat Shop*.—J. K. R.

New Talent Exhibition

The first annual New Talent exhibition for artists of the Metropolitan area not over thirty-two years of age, which was held last fortnight at the Laurel Gallery, mounted up to 105 items of [Please turn to page 23]

Public Auction Sale

June 7th and 8th at 10:30 A.M.

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Gothic Sculpture of a Bishop
In Brummer Sale

Brummer, Part III

THE THIRD PART of the celebrated art
collection of the late Joseph Brummer
will be auctioned by the Parke-Bernet
Galleries on June 8 and 9. The first and
second sales realized a total of \$607,155.

Highlighting this section is a large
collection comprising examples of class-
ical and medieval sculpture, among
which is a Roman eleventh century
marble full-length figure of an Epicur-
ian lying on a couch, the first of its
kind to be seen in this country. Also
included in this group are three Roman
sculptured stone sarcophagi displaying
cupids holding fruit; a Graeco-Roman
statue of Bacchus; various sculptured
stone and wood groups of religious fig-
ures from the Romanesque and Gothic
periods; marble portraits; Roman, Goth-
ic and Renaissance spiral columns; two
French twelfth century marble cap-
itals with pairs of crested birds and
monsters, another depicting Biblical
scenes and two of Spanish origin por-
traying ostriches.

A first century mosaic floor from An-
tioch about nine feet square; Roman
bird baths; Greek and Apulian terra
cottas; bronzes and Renaissance silver;
wax portraits; textiles and French and
Italian Renaissance furniture complete
the varied selection of items from this
notable collection.

The auction will take place at the
Brummer Gallery where the exhibition
will be on view June 6 and 7.

Greenfield Wins McDowell Scholarship

Maccabi Greenfield has been given the
\$2,500 McDowell traveling scholarship,
awarded annually to a student at the
Art Students League. Gifford Beal, Ber-
nard Karfiol and Max Weber served as
the jury.

Auction Calendar

June 1, 2 and 3, Wednesday afternoon, Thursday
and Friday mornings, Parke-Bernet Galleries:
English, American, French furniture and deco-
rations, from the estate of Elizabeth Stewart
Clafin, others. Porcelains, glassware, linens,
textiles, tapestries, oriental rugs, paintings and
prints. Exhibition from May 27.

June 7 and 8, Tuesday and Wednesday morn-
ings, Kende Galleries on the premises of Henri
W. Bendel estate at Laurel Lake Lodge, North
Stamford, Conn.: Bendel Collection. Gothic,
Renaissance, French 18th century furniture;
Gobelin, Fontainebleau, Gothic, Millefleurs tap-
estries; Genoese velvets; French brocades; sil-
ver; statuary; bibelots and Oriental rugs. Ex-
hibition from June 4.

June 8 and 9, Wednesday and Thursday morn-
ings and afternoons, Parke-Bernet Galleries on
the premises of Brummer Gallery: Brummer
Collection, Part III. Sculpture, furniture, sil-
ver, bronzes, textiles and Pre-Columbian pot-
tery. Exhibition at Brummer Gallery, June 6
and 7.

The Auction Mart

Corot: <i>Souvenir de Ville d'Avray</i> (P-B, Katz) L. J. Marion, Agt.	\$ 4,200
Courbet: <i>Environ d'Ornans</i> (P-B, Katz) New York Dealer	3,500
Millet: <i>Guardian of the Sheep</i> (P-B, Katz) Wm. Buckley, Agt.	2,700
Corot: <i>Sous Bois</i> (P-B, Katz) Chas. Hellmich, Agt.	2,100
Millet: <i>The Water Carrier</i> (P-B, Katz) Renaissance Galleries	2,100
Vuillard: <i>Roses in a Vase</i> (P-B, Mixed Sale) Private Collector	2,800
Rouault: <i>Une Fille Du Cirque</i> (P-B, Mixed Sale) Private Collector	2,500
Corot: <i>Rives Boisees</i> (P-B, Aronson) Private Collector	800
Voltz: <i>The Hermit</i> (P-B, Aronson) Private Collector	680
Ryder: <i>Moonrise at South Ferry</i> (P-B, Lindley) Private Collector	650
Robie: <i>Roses</i> (P-B, Aronson) M. V. Hor- gan, Agt.	625

Kende Sale

THE ENTIRE CONTENTS of the mansion
of the late Henri W. Bendel will be
sold at auction by the Kende Galleries
on June 7 and 8.

Mr. Bendel furnished his estate with
classic taste for it contains such fine
items as carved and turned pieces of
Gothic, Renaissance and French 18th
century furniture; many important
tapestries from the Gobelin, Fontain-
bleau and Gothic periods; Genoese vel-
vets; French brocades; linens and laces;
antique silver and flatware; statuary;
rare bibelots and some fine Oriental
rugs.

The auction will take place at the
estate at Laurel Lake Lodge, North
Stamford, Conn., and the exhibition
will be open to the public from June 4.

Gobelins Verdure Tapestry at Kende



The Art Digest

Fifty-Seventh Street in Review

[Continued from page 21]

painting, watercolor and sculpture. The watercolors, though few in number, made a good showing. June Schwartz' *Summer Boarding House*, set sturdily in concentric waves of color rising up to rounded hills; Robert Else's non-objective *City Space with Movements*; Vincent Longo's burst of light and brilliance in *Bright Star* are all to be commended.

Among the paintings, Si Lewen's *Pigeon's Flight*, with scratchy, white lines of movement; Robert Conover's *Abstraction*, an excellent resolution of forms and colors; *Model* by Jo Anne Schneider, an ambitious, yet ably realized canvas, were especially noted. Also, Ross Abrams' *White Tablecloth*, with an admirable disposition of shapes and forms upon it, and Leonard Breger's *Study*, a standing figure in which brushing and modeling possess a noteworthy skill.—M. B.

Competition Winner in Debut

Iakov Volovich, last year's winner in the A.C.A. Gallery Competition for a first one-man show, now offers at that gallery an exhibition that well introduces his talent, skill and experiments in direction. Sombre, dark color, opaquely-handled, heightens the mood in a convincing *Head of Christ* and a brooding but tender *Family*. Sketchier in handling is the large figure in *Prayer*, an ambitious painting that achieves dignity, strength and poignancy.

In quite different mood are a pair of still lifes—thoughtful arrangements

that share ease and vigor—and a gay, folk-like *Bartyard*. More recently, Volovich has been experimenting with an abstract idiom, with uneven results. In this group *The City* is more meaningful and better controlled than others. (From June 6-18.)—J. K. R.

Jewelry by Millicent Rogers

Jewelry designed by Millicent Rogers, seen at the Durlacher Galleries, was an impressive display, ranging from large, almost barbaric pieces to exquisitely modelled small ones. Miss Rogers has drawn her inspiration from many sources, archaic and modern, but with imagination and fine perception of the materials employed, has made the work an entirely personal expression.

Contrasting colors of metal and enhancement of design by settings of precious stones result in unusual effects. Symbolism and fantasy are involved in the titling of the items, such as the necklace of copper gold with beaded tassels, labelled *Sunset Straws*. Among the other ornamental forms are bracelets, clips and buckles, highly divergent in treatment and equally attractive. (Closed May 28.)—M. B.

Americana

Making its initial entrance into the art field in this country, the B. T. Batsford Gallery recently presented the second New York one-man show of Jean Spencer with a large collection of paintings depicting the various faces of America. The 31 oils exhibited verified that Mrs. Spencer is a knowing artist with

a sound knowledge of her craft, who paints directly from nature with an eye for translating the basic character of her subject.

Mrs. Spencer depicts an old Spanish Mission in Texas, a windy New England seascape, or a New York City scene with equal dexterity. The artist's love for her medium and her involvement with the American scene was well displayed in the colorful oil, *Wall Street*, Abington, Va. (Closed May 30.)—M. S.

Watercolorist in Impressive First Show

An impressive first New York exhibition was that of watercolorist Douglas Lockwood, at the Willard Gallery last fortnight. A fluent painter in the tradition of Marin, Lockwood pursues an individual poetic vision with skill and maturity. The time and mood of landscape is his special concern and Lockwood's success with its evanescent but eternal aspects is seen in *Land of Stillness* abstractly painted in textured greys so that the paper presents the essence of silence as it lay on the land, while the actual materials used in its painted representation appear to share the same quality of stillness; in the lovely forms of exploding life in *Early Summer*; the clear brilliance of *Southwest III* and the charming *Spring Mountains*.—J. K. R.

The Four Seasons

A *Four Seasons* exhibition, at the Associated American Artists Galleries, reveals the personal reaction to this theme by a large number of artists. *Spring at Anderson's Place*, by Adolf Dehn, im-

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bues a spreading landscape with the pallor of early foliage under a cool sky. Bruce Mitchell's *End of Winter* might well come under the rope as a Spring subject, for in the bleakness of winter it shows subtly, yet unmistakably, the first, faint stirrings of returning life.

Summer appears to be a popular season for it has many translations. Fred-eric Taubes' lush *Summer*, a nude figure against a cluster of foliage with beach and sky tinged with greenish notes; *One Summer*, by George Grosz, a nude model standing before an easel on rolling dunes in an all-enveloping wealth of light and color and Arbit Blatas's full tide of summer warmth on a Paris street in *Cafe Table* are some of the notable works.—M. B.

Imaginative Sculptures

Imaginative sculptures in modern idiom, by an American artist just returned from Paris, make a diversified exhibition at the Peridot Gallery. Leonard Schwartz (who is known only as Leonard) works in semi-abstract style influenced by primitive art and, more obliquely, by a love for elongation and turning rhythms and forms as is seen in the work of Modigliani.

Many of the most successful sculptures are variations on feminine form, as in a charming small nude; the *Monument to the Source*, with its abstract arrangement of planes and globular form in realistic relationships; the serpentine *Enchantress* and a strong, concave *Siren*, unconventionally attractive. Other notable works include a *Prophetic Head* that recalls Picasso, and the fine *Lament*. (Through June 25.) —J. K. R.

South American Record

Sun drenched Peru, Brazil and Argentina are among the South American countries covered by John Lavalie in a record of excellent watercolors at the Ferargil Galleries. The medium is particularly appropriate to these warm places where people live most of their lives out of doors in the plaza or market, and tourists wander among palace ruins under firm blue skies. The *Llamas of Ocapa* are so typical of the Peruvian scene and so understandingly portrayed in Lavalie's easy direct style, they symbolize the very pace of the country. (Until June 4.)—M. L.

In French Tradition

Pierre Grimm, a native of Russia who has worked for many years in France, has adopted the subtlety of color and the traditions of the latter country. His recent exhibition at the Knoedler Gallery disclosed clear color and form, and an ease in pattern and surface variations. Arrangement of ordinary objects in abstract composition give a certain loosely-knit effect in which the lightness of touch sometimes results in understatement rather than definitive accent. As an example of restraint in color *Coal Yard under Snow* shows an interesting use of black, white and grey. *The Blue Boat*, *Landscape with Trees*, *England* and *White Napkin* are particularly rhythmic and pleasing in color.—M. L.

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by Gladys Wertheim Bachrach in her first one-man show seem as from another world—persuasive, pale and of compelling moods. There are haunting portraits, figures which seem to fade and reappear in shadow and yet fix you with their gaze. *The Flower* is one of these, painted in darkened but still alive color, the heads glowing in a fragile light. Circa 1925, 1948, hazy and orange, is another.

Rarely inhabited landscapes are another favored subject; Miss Bachrach finds interest in sky and land, dusk and evening clouds, to which she brings a vast mood without so much as defining a horizon or a concentrated note. (Through June.)—M. L.

Individualist at Van Diemen

The Van Diemen Galleries is currently exhibiting the paintings of Alo Altripp, German-born artist, who is making his debut in America. Altripp's work reveals a sensitivity and individuality that makes obvious the reason why he was not allowed to exhibit in Nazi Germany.

An Expressionist with a sense of color, Altripp achieves rich textures and spatial values that make his abstract compositions vivid and compelling. Whether he is painting a winter day or an organism in the process of formation, Altripp projects in all of his renditions (oil on paper) a feeling for living. We liked especially the stark black and white drawing *War* with its tragic impact. (Through June 14.)

—M. S.

Three Women

Two women are exhibiting jointly at the Ferargil Galleries, through June 11. Both are concerned with landscape although they favor different mediums and styles. More original of the two is Ellen Glines, whose watercolors of Puerto Rico, with a sprinkling of New York and Connecticut scenes, are suggestively brushed with clarity and perception. *Figures on a Rock*; *At Dawn* and the series of *Beachcombers* are typical. Although paintings of strange places they do not succumb to picturesque charm but are honest and fresh studies.

The paintings of her native Connecticut by Caroline Clark Marshall offer seasonal landscape studies in a conventional mood of romanticized realism. Among the best in her group are *Spring* and the more subdued *The Creek*.

Seen at the same galleries the past fortnight were a large group of unusual and expertly drawn pictures by Agnes Potter Lowrie—drawings and paintings of still life remarkable for precision of craftsmanship pursued in conjunction with individual approach and style. *Squaw Wood*, well described and held together by a rope whose fuzzy hairs were as irresistibly real to the observer as the curling newsprint and painted currency in a picture by Harnett; *Potatoes* and *Yellow Orchid* were outstanding.—J. K. R.

Artists Gallery Retrospective

An important retrospective exhibition is taking place at the Artists Gallery which shows that enterprising group in a splendid light. H. Boehler's *Standing Nude* heads the list in close plastic val-

[Please turn to page 33]

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ART BOOKS

By JUDITH K. REED

Pattern Anthology

"Anthology of Pattern" by Natalie
Hayes Hammond. Preface by George
Boas. 1949. New York: William Hel-
burn, Inc. 181 pp. Illustrated.

Although this anthology of pattern,
which covers pictorial symbolism from
ancient stones and astrology to the con-
temporary conventions of proofreader's
marks and semaphore language, is
neither comprehensive nor consistently
detailed or sketchy in coverage of in-
dividual sections, it is an attractive and
useful study. As George Boas points out
in his preface, the collection is only an
invitation to further explore a fertile
field, one that presents a provocative
panorama of human imagination.

The patterns and symbolism the an-
cients saw in the planets and solar
system; the patterns of prophecies,
numbers and heraldic devices, as well
as the symbols used by various peoples
in religion and communication, to-
gether with such widely-accepted pat-
terns as those of musical notation and
a description of dance forms, are pre-
sented in drawings, along with terse
identification. When material is drawn
from specific volumes the source is
noted, without evaluation. A serious
failing of the book is its lack of ex-
planatory text to guide the unfamiliar
reader through specialized cults, myth-
ologies and pseudo-sciences. For design-
ers, however, there should be special in-
terest and inspiration in the drawings,
while the lay reader will discover here
a new and stimulating index to man's
thought.

From Colony to Nation

"From Colony to Nation." 1949. Chi-
cago: The Art Institute of Chicago. 140
pp. with 122 illustrations.

Printed as a catalogue to the impor-
tant loan exhibition of American paint-
ing, silver and architecture from early
colonial times through the War of 1812,
now on view at the Art Institute of
Chicago (see review in May 1 DIGEST),
this soft-covered book transcends its
immediate function and becomes a val-
uable history and reference volume on
its own. A comprehensive text on Amer-
ican painting through two centuries, it
offers descriptive notes on 135 paintings
by about 70 artists, together with suc-
cinct biographies, of the artists and
their models, some of the latter more
famous than their limners. Smaller but
just as thorough in coverage are the
sections devoted to silver and architec-
ture. All chapters are generously il-
lustrated and preceded by introductory
essays by members of the museum staff.
Here is another instance of the impor-
tant role museums can and should play
in art book publications.

The Potter's Craft

"A Manual for the Potter" by William
Ruscoe. 1948. New York: Transatlantic
Arts, Inc. 112 pp. Illustrated. \$3.75.

"The Modern Potter" by Ronald G.
Cooper. 1947. New York: Transatlantic

Arts, Inc. 32 pp. text and 49 reproduc-
tions. \$2.00.

These two new volumes, printed in
London during the past two years, are
recent arrivals in America. The latter
volume is for the layman as well as the
professional potter. A review of recent
ceramic ware in Great Britain, it re-
produces works by 20 English potters
in 49 attractive black and white plates,
together with a concise history of the
craft and its development in England.
The text is printed both in English and
French.

Written as a manual for the student
potter and teacher, the technical *Man-
ual for the Potter* should also appeal to
industrial designers and workers in
the field of occupational therapy. Plea
is made in the introduction for more
originality and higher standards in ma-
chine-manufactured pottery. A well-il-
lustrated, step-by-step text, the book
covers the pottery process from a dis-
cussion on the nature of clays and
bodies through the use of moulds in
mass-reproduction of pottery and fig-
ures, tiles, decorating processes, glaz-
ing, enameling, ceramic lithography,
packing and firing, and types and con-
structions of kilns. A useful glossary of
terms, tools and materials is also in-
cluded. Among the reproductions are
drawings and photographs made to il-
lustrate the text and reproductions of
finished works.

A Treasury of Drawings

"A Treasury of Drawings." Edited by
Louis Lozowick. 1948. New York: Lear
Publishers. 14 pp. text and 82 plates.
\$3.00.

Drawing anthologies exert a special
charm for the art lover, for while the
best reproductions of paintings can be
intimate in detail and exciting to look
at, they are still poor and alien sub-
stitutes for the originals, as different in
color as they are removed in texture
and depth. Drawings, on the other hand,
are perfect subjects for printed approxi-
mation and since their originals are
seen far less often than paintings, re-
productions of drawings fulfill an addi-
tional educational function.

As an anthology, the recent *Treasury
of Drawings* is a good, attractive and
inexpensive survey that covers the his-
tory of drawing from pre-historic cave
decorations to contemporary studies.
Exception, however, must be made to
the book's claim of being a "treasury"
—a common misnomer in the publish-
ing field—for the selections are neither
consistently peak efforts nor repro-
duced in superior fashion. What the
book does present is an interesting, if
telescoped pageant of drawing styles,
one which offers the student a glimpse
of the unlimited variety of styles and
techniques which produce equally ex-
pressive and profound pictures.

Laurent Sculpture for Indiana

Robert Laurent, commissioned by the
University of Indiana where he is pro-
fessor of fine arts, has completed two
statues carved from native limestone
which have been placed in the main
foyer of the University auditorium.
The works are known as *Spirit of
Drama* and *Spirit of Music*.

The Art Digest

On My Rounds

By Margaret Lowengrund

Grandma Moses made history with her week in the limelight. After President Truman presented the Woman's National Press Club award "for outstanding contribution to contemporary thought and achievement in 1948," Grandma spoke up about modern artists for the newsreels. "Just a lot of people with a lot of paint to splash around," was the verdict. . . . It was her first visit to Washington since 1887. About 12 years ago, at the age of 74, Grandma Moses started to paint. Of the 1,000 pictures done indoors from memory since, each one seems to her the last, and still she goes right on. She calls her own painting a "pleasant occupation." That should cover everything.

Miss Una Johnson, Curator of Prints at the Brooklyn Museum, says she is no salesman. And of course the museum makes little attempt to sell pictures from its walls. Yet 20 prints were purchased from the popular Print Annual just terminated. . . . And by the way, the Brooklyn collection of graphics numbers 6,000; many of the best works in the present *Master Print* show at the Modern are owned also by the Museum, which has maintained a print room for many years. The coming exhibition of block print scrolls by Walter I. Anderson was Miss Johnson's discovery.

Money does not interest John Shayn in connection with his paintings, yet he sold out most of his show at the World's Fair of Music last July to a collector and music lover who also collects Stradivaris. . . . Shayn has conducted a commercial art studio long enough to be able to paint when and how he wishes. He now works in themes and has completed a series of oils on the Scriptures to show in the fall. Color and substance is very akin to the sell-out musical series which included a *Mexican Guitarist*, a *Bedoin One String Fiddler* and a *Peruvian Bull's Horn*.

John Marin, a native of the state of New Jersey and painter of Maine and Manhattan, was again given the signal honor of being America's number one painter in a poll of museum directors, critics and artists throughout the country.

Quote from *Time Magazine* (May 23): "No one really expected Painter Henri Matisse to bother to answer the attack that British Royal Academy President Sir Alfred Munnings had made on his work. But last week Matisse did. Sitting up in bed in his suburban apartment at Nice to talk to a *Time* correspondent, the 79-year-old master gently contradicted horse-painter Munnings' views on modern art in general. . . . 'There are always two kinds of paintings. First there is the kind that introduces something new. Such paintings begin by being worthless but eventually they ascend the heights of value. Then there are those which are accepted at

the outset because they offer nothing new but simply flatter the public taste. They are later found to be worthless.' . . . The story of Matisse's own career clearly made him an example of the first kind of painter. Could he think of an opposite kind of example? 'Charity commands me,' said Matisse with a smile, 'not to name any artists who do paintings of the second sort.'"

Down at Washington Square, the 35th Semi-Annual Outdoor Art Exhibit got under way May 20 and will continue through June 12 with a greater number of exhibitors than ever before. Encouraging both professional and would-be professionals, a special section will be set aside on *Seven Arts Day* so that musicians, dancers, singers and members of the other arts may display their own paintings and sketches. . . . The art festival spirit has even hit the Queens Botanical Garden Society, which staged its first annual May 22. Doctors, lawyers, businessmen, teachers and at least one state senator set up their easels in the morning and completed their works by 4 P.M. of the same day. The public was invited to watch the artists, and they did. . . . In Washington, D. C., the 2nd annual Center Market City show opened, to which members of Congress, their families and associates were invited to participate as "famous amateurs." . . . Professionals were allowed to show too.

Art therapy as a factor in the study and help of the emotionally unstable has long been the interest of Margaret Naumburg, who recently gave an exhibition and lecture at the annual meeting of the American Psychiatric Association in Montreal, Canada. Many artists who have seen slides of the work with which she illustrates her talks are aware of the abstraction and symbolism in design with which a patient often expresses fantasies of form and color. Great good has been accomplished by this creative release. The project is fast gaining recognition and applause.

Open house at Alfred Van Loen's MacDougal Street studio is in order this week, during which sculpture, ceramics, paintings, drawings and etchings will be on exhibition by the artist. . . . Word comes from Andrée Ruellan that the Herminie E. Kleinert Memorial Award of \$300 for 1939 has just been given to Austin Mecklem, Woodstock artist, for distinguished work in the field of painting. This is the fifth consecutive year of the award. Previous recipients were Mark Vukovic, Wendell Jones, Lucille Blanch and Raoul Hague. . . . For the first time a sculptor has inherited (by vote) the presidency of the N.A.W.A. Ruth Yates will succeed Grace Treadwell, who has just ended her third term of office after organizing a very successful 57th Annual. . . . The Hon. Winston Churchill is uneasy lest his name, rather than the merit of the painting, spur the sales of *The Blue Room*, his first presentation of a work to be sold. It will be auctioned at Christie's in London, for the benefit of the British YWCA. Bids are being taken at the Y here.

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Copyright

Persistently we have admonished artists to copyright their work. The Department has made this more difficult in that the price of a copyright has been increased 300%—from \$1 to \$4 and many artists feel it has become a gamble; that he is simply betting \$4 that no one will steal his picture.

And then he wonders at the benefit of a copyright when our member, William R. Leigh is put to expensive litigations of an infringement suit. Mr. Leigh had a copyright on his painting. A Union used it without an authorization in a membership drive. Most artists feel deeply that even a blind man could know this was piracy.

But Mr. Leigh must go into court. Besides the costs of litigation he must give of his valuable time and the annoyance which attends. It is a very old wheeze that a patent is simply a license to sue or be sued. But in a patent case, the owner of his patent must defend the premise that his is a new contribution to the art—never done before.

In the case of a copyright, unless it can be shown that the picture was not original, it seems to artists that his copyright should carry protection, that Uncle Sam, who sold him that little sheet of paper for \$4 should show the world and the artist that it really means something.

The League's Prize Awarded

A notable feature of the annual meeting the General Federation of Women's Clubs, held at Hollywood Beach, Florida, the last week in April, was the presentation of the League's Prize award, a painting by Bertus Pieteresz.

Our State Chairman, Mrs. Myrtle Taylor Bradford, made the presentation to Mrs. Edward Lodholz, Chairman of the Art Division of the Federation and it was in turn given by her to the winner of their competition. This was featured especially by the Miami papers and numerous complimentary mentions have come to us, but the special report has failed to reach us. A reproduction of the paint-

ing was also featured by the press. Mrs. Bradford in her talk paid high tribute to the work of the Penny Art Fund of the Federation, stressing its splendid encouragement of American art and artists.

Their 17th Annual

Our New Jersey State Chapter will open its annual exhibition in The Warren at Spring Lake, N. J., on June 30, to run through Labor Day. There will be a preview art luncheon and bridge on Thursday, June 30, at 12:30. This is always a large affair and a notable one and Mrs. W. H. D. Koerner, the director of the exhibition, expects it to eclipse all the others.

Only the paid-up members of the New Jersey Chapter may exhibit. The jury of selection as announced by Mrs. Koerner is Mildred Wright, Harold Canning, and Joseph Zacharria. The jury of awards is composed of Dorothy Gaffly, Sue Fuller, Henry Gasser and Frederick Allen Williams.

Frederic Whitaker—President

At the recent election of the American Watercolor Society, a distinguished member of the National Board of the League was made its President—Mr. Frederic Whitaker. The new president is an outstanding painter and an authority on watercolor. He succeeds Roy Brown who has recently been elected Vice-President of the National Academy of Design. He was formerly president of Audubon Artists and had much to do with its building.

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ideas. Mostly they die a'borning. But once in a great while an idea will sprout and grow like Jack's beanstalk. There was that idea Mrs. Allen had and she sprung it on her little son of seventeen in New Jersey. It is not of record that all of those members could envision what a little copper penny amounts to. That old saying, "Save your pennies and the dollars will take care of themselves," was never better exemplified than in Mrs. Allen's idea—a "Penny Art Fund."

But the club launched it and it grew amazingly. It has so proved itself that about a decade later it was adopted by the General Federation of Women's Clubs. It became an important activity. Today it is headed by our valued member in New Jersey, Mrs. Thomas F. Gibson. These pennies have piled up until they have reached the sum of \$90,000 dollars—spent for the encouragement of American artists and their art. Mrs. Gibson is now working for a universal member participation which she says is a big goal, but that the past year's progress has been most encouraging.

It would take columns to review the activities of this fund. Sometime ago we had a piece about it, but it has grown nearly \$20,000 since then and its great work extended. Some states now have a 100% participation in the fund.

During the war many state funds were diverted to provide art centers for servicemen and supplies for those working in the arts. Junior scholarships have been awarded in many states. In Oregon, where American Art Week sprung into life, a tuition gift was presented to a young art student in its university. Illinois purchased paintings of its state artists and awarded them to the schools of those who won the contest.

Kansas sponsored traveling exhibitions and paid the expenses of art students on an art tour. Other states placed instruction books in libraries among their activities. At Interlaken, Michigan, where our active members Mrs. Maude Miller Hoffmaster designed and built that splendid Art building, and for which she received the League's Honor Roll, they have a program of buying the popular prize in their exhibition. The State Federation plans to make this a part of a traveling exhibition.

It is too bad Mrs. Allen is no longer here to see the mighty oak which grew from the little acorn she planted. But her idea lived to heighten her memory. It is regrettable we can not have had a few more like her in the art world. Mrs. Gibson is carrying on splendidly and her next report will likely open our eyes further.

Artists Have Own Galleries

Because artists in Mobile, Alabama, have but one public gallery and no sales are made there, the artists of this southern city have established their own galleries and studios. This was set up in 1945 and the artists have studios in conjunction with the galleries where they have the advantage of showing other pictures of theirs the client may even look over their shoulders and watch the work.

This gallery is situated in the heart of the shopping district and on the principal street, and has become a center for meeting of other artists. Mr. Edmund C. de Celle, the director, reports that sales are made to private individuals and to industrial groups.

Through the Mobile Art Association artists have direct control of the exhibitions at the one public gallery in the public library; this gallery will hold only about 25 pictures. No sales are made through this medium.

Says Mr. de Celle "Under these circumstances our little project has met with a fair success, for although sales are not extraordinary, interest is growing with this rapidly progressing city. Our situation is probably duplicated in many cities far removed from the large art centers and I trust that this note may encourage other groups of artists to get together and form their own project and take advantage of this virgin opportunity. Let our artists stand on their own feet."

Georgia Art Event

The High Museum of Art, in Atlanta, Georgia, has placed on exhibition throughout the month of May as the painting of the month, the landscape, *Morning Mists over Monadnock* by Bertus Pieteresz, accepted last year for its permanent collection as a gift from the Mary Whiting-Pieteresz-Higgins Fund through the American Artists Professional League. This painting honored Lewis Palmer Skidmore, director for 20 years of the High Museum of Art and considered by many distinguished collectors as an outstandingly informed museum director.—ALBERT T. REID.

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Illustrated Books

IT TOOK TWO YEARS to assemble the exhibition of fine illustrated books on view at the N.Y. French Embassy. More than 70,000 visitors saw it in one month at California's Palace of the Legion of Honor. The 250 volumes which make up the exhibition are each a masterpiece of printing perfection. Never have the arts of woodcut, etching and lithography been seen to better or more useful advantage. Actually, too much can not be said for the selection and arrangement of the best show of the art of the book to be seen in this country. It is an inspiration to artists, typographers and bookbinders—and a special challenge to American publishers.

Since 1937, the Comité National du Livre Illustré Français has rallied around a few of the most representative artists of today to raise the standard of illustrated books and to sponsor exhibitions in many countries. Organized under the auspices of the Cultural Relations Department of the French Ministry of Foreign Affairs by Mme. Lucie Weill-Quillardet, the exhibition presents itself in three parts: the moderns in art, the best French production in the past 15 years, and the finest in bookbinding. Mme. Weill is herself a bookbinder and has created several of the gilt-tooled leather bindings, notably the whirling design of circles for *Tableaux de Paris* by twenty authors, illustrated by twenty artists.

The best of the best is the standard for these volumes. Of the recent past, Juan Gris has worked in both etching and lithography for a variety of books including Gertrude Stein's *A book concluding with a wife has a cow a love story*. A play by Claudel is illustrated in bright color woodblocks by Maurice Denis. Ovid's *Art of Love* is simply and beautifully illustrated by Aristide Maillol in lithographs like pencil drawings. Some recipes for *Cuisine* by Laroche are magnificently garnished by Vuillard, Segonzac and Villeboeuf original lithographs. Bonnard's lithographs, printed in color, as well as his etchings and woodcuts, enhance several Volland publications.

In several media Matisse does a breath-taking job for *Les Fleurs du Mal*. Gouge Engravings expressively dramatize the text in that media in an edition limited to 250 copies. Most of the editions are limited, naturally, since each illustration is an original print. Picasso's famous *Buffon* etchings are there as well as the stunning large etchings for *Deux Contes*. Renoir, Rouault, Utrillo, Van Dongen and Vlaminck are other modern painters represented brilliantly. And Vertès in *Images de Paris* does the freest, most graceful lithographs of his variegated career. (Until June 5.)—MARGARET LOWENGRUND.

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Boston Printmakers

BOSTON:—Boston's printmakers used to find pretty lean support in their own bailiwick. They did all right in sending their creative wares to cities where print shows were organized but suffered from a lack of organization at home. So two years ago a group of youngsters got together as The Boston Printmakers and determined to stir up interest hereabouts. Now their second annual show at Paine's proves the vitality of their efforts as well as the excellence of their output.

Not only is every recognized technique in the print line on display but a number of improvisations based upon clever experiment are among the exhibits of some 150 members. Last year one-fifth of the exhibits were sold; the start this year indicated greater public response.

Richard C. Bartlett (purchase prize), youthful president who teaches now and then at the Boston Museum School, ranges from lithographs to serigraphs with a nice feeling for form and color, light and shade. He is constantly trying new ways of saying old things. Another organizer of the society, Shirley Thompson Hadley, vice president, does wood engravings with effective simplicity, while a third, Gladys Wilcock, is interesting in textural effects.

John Taylor Arms, Rockwell Kent and Stow Wengenroth, who are represented by masterly prints, had better look to their laurels when some of these youngsters grow up. Ture Bengtz, whose taste runs to purposefully naive figure studies, has influenced not a few and understandingly so since he is head of the Museum School's graphic arts department. An indication of the growing influence of the society is the entrance of a good Canadian print-maker and new member, Ian MacKinnon-Pearson, whose version of Quebec roofs is the only mezzotint. Arthur Heintzelman, curator of the Boston public library's Wiggin collection, as well as Richard Holman of Holman's print shop and the Institute of Contemporary Art, have, through their encouragement, influenced the society's growth.

Among outstanding exhibitors are John Muench, Otis Philbrick (purchase prize), who has a gay way with flowers in color lithographs; Maxwell Swartz, whose etchings have sharp lines and clarity; Daphne Dunbar, an admirable delineator of genre scenes; C. J. A. Wilson, who uses dry point; Ruth Haviland Sutton, who says what she wishes with precision and delicacy in lithographs; Joseph Van West, who has a satirical touch in his etchings; Ivan Messenger, Elizabeth Saltonstall (honorable mention), George Henry Berman, Marian Zartarian, Minna Citron (honorable mention), William Abbott Cheever, Nancy Burdoin and many others.—LAWRENCE DAME.

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Evelyn Marie Stuart Says

The conflict that has started raging over so called Comic Books and Comic Strips suggests the advisability of the professional cartoonists regulating themselves before the Government steps in with the usual heavy and blundering technique of bureaucracy. One thing should be clear even to a Comic Strip artist—MURDER IS NO JOKE. It therefore has no place in a "Comic Strip." Surely cartoonists are subject to the same business ethics which forbid a manufacturer of any other product to misbrand it. Strips dealing in blood and thunder should at least be compelled to declare themselves as crime features, which is no infringement of freedom of the press. The newspaper angle that murder is the prime attraction in reading matter might be questioned any way.

If it is true that murder has for people of our enlightened land supreme amusement value, then something is wrong in our society which we should be ashamed to reveal to the world so openly. These murder or crime strips either misrepresent American life completely or reveal a situation that needs remedying. Junior gets from seven hundred-odd to nine hundred-odd in one paper yearly. Add the doses of murder amusement from the radio and the movies, and the subconscious super charge of violence in a young mind might account for the boy of five who shot his sister over the trimming of the Christmas tree, the two boys of thirteen, one of whom mashed his playmate's skull with a rock and the other strangled a companion with his belt, the boy of twelve who smothered the little neighbor girl with a pillow over a quarrel about comic books, and the little girl of thirteen who held the head of a little boy of seven under water till he quit breathing, after having followed avidly the details of the trial of the boy who crushed his companion's skull with a rock. "As a man thinketh in his heart so he is" may also go for the child.

Jersey Painters and Sculptors

The Painters and Sculptors Society of New Jersey held its ninth annual members exhibition recently, at the Jersey City Museum in the Bergen Library. Members submitted work from as far away as Japan and France.

Dorothy Grafty, who served as the award jury, gave the Bronze Medal of Honor, designed by Ward Mount, to *Fishermans Roost* by Lawrence Hirsch; the \$50 Academy of Arts prize to Mrs. Peterson by Thomas R. George; the George Elmer Browne Memorial prize to *Reclining Soldier* by Harold Laynor, all oils. The Bronze Medal for watercolor went to Eleana de Hellebranth for *St. Anthony*, and the top award for sculpture and graphic arts went to Mario Cooper and Joseph Donat, respectively. Abram Tromka received the Rothstein prize; John Taylor Arms, the Boardman prize; John Milton the second watercolor prize, and Lily Converse the second graphic award.

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June 1, 1949

Fifty-Seventh Street in Review

[Continued from page 25]

ues and rich deep colors; he is not a new exhibitor, having had 6 one-man shows in New York and received the State Medal of Austria in 1938 for a series of drawings of the American Negro. Every painting in the group is outstanding, but praise is especially accorded Louis Donato's handsome arrangement, *Turtles and Fish*, Emerson Woelffer's striking *Bikini* in strong blue-dominating color patterns, James Sterling's brilliant *Reclining Figure with Still Life*, the limned golden *Flight* by Jennings Tofel and *Tiger, Tiger*, a moving and effective canvas by Ben Wilson. (Through June.)—M. L.

Connecticut Group and Ballet

A theme show by a group of Connecticut Yankees who once studied art at Yale and who still live, teach and paint in that state was recently presented at the Argent Galleries. The Bible was chosen as a subject and some 20 canvases carry out the quotations in most individual terms. For fine *trompe d'oeil* technique, Alphonse Radomski had two examples from *Song of Solomon* and *Isaiah*; Paul Seckel was spectacular in a dramatized red fist thrust straight from *Luke: Release Unto Us Barabbas*; Alton S. Tobey expressed the tragedy of the crucifixion in a sensational construction of tin, rope and wire; John P. Wheat had a solid *Road to Golgotha*; symbolic in abstract was Matthew Wysocki's *Let the Waters Bring Forth*; Edgar Steever, Clarence A. Brodeur and Ingolf Qually supplied more works of interest.—M. L.

Portraits and Flowers

Verve and animation mark the show of oils by H. E. Ogden Campbell at the Barbizon Little Gallery. The flower still lifes are fresh in color and brushwork. Color is harmonious in the tans and browns of a large portrait of Mrs. Campbell's daughter, which dominates the exhibition walls. Two other portraits of small boys are conventionally well done and direct, but the large *Chrysanthemums and Grapes*, as well as a composition of red roses against a soft green background, are especially creditable canvases. (Until June 15.)

—M. L.

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The artistic value of this stone (steatite) was not recognized in America until Jacques Heliczer, noted European sculptor, introduced it in occupational therapy at the Halloran and Walter Reed hospitals during the war. In the current exhibition, Heliczer's *Nude* is particularly nice, as are the works of John Rhoden, Betty Lewis Isaacs, Irene Hamar and Nathaniel Choate. (Until June 10.)—M. S.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Los Angeles, Calif.

29TH ANNUAL EXHIBITION CALIFORNIA WATERCOLOR SOCIETY. Associated American Artists Galleries. Open to all artists. Media: watercolor, pastel, gouache. Jury. Prizes. Entry cards due Aug. 20. Work due Aug. 26. For further information write Watson Cross, Jr., Sec'y, 934½ S. Lake St., Los Angeles 6.

New York, N. Y.

3RD ANNUAL EXHIBITION OF POLISH-AMERICAN ARTISTS. Oct. 1-15. Kosciuszko Foundation. Open to Polish artists or American artists of Polish descent. All media. Jury. Prizes total \$175. Awards. Work due Sept. 15. For further information write Kosciuszko Foundation, 15 E. 65 St., N. Y. C.

ANNUAL PAINTING CONTEST. Seamen's Church Institute. Open to active merchant seamen. Media: portraits of seamen; oil, watercolor. Jury. Prizes total \$55. Work due Oct. 1. For further information write Marjorie Dent Candee, Publicity Dir., Seamen's Church Institute, 25 South St., New York City.

Newport, R. I.

38TH ANNUAL EXHIBITION. July 2-24. Art Association of Newport. Open to living American artists. Media: oil, watercolor, pastel, drawing, print, small sculpture. Jury. Fee: \$2 to non-members. Entry cards due June 11. Work due June 18. For further information write The Art Association, 76 Bellevue Ave., Newport, R. I.

REGIONAL SHOWS

Athens, Ohio

7TH ANNUAL OHIO VALLEY OIL & WATERCOLOR SHOW. July 1-31. Edwin Watts Chubb Gallery, Ohio Univ. Open to residents of Ohio, Ind., Ill., W. Va., Penna., Ky. Jury. Prizes total \$500. Work due June 10. For entry cards and further information write Dean Earl C. Seigrist, College of Fine Arts, Ohio Univ., Athens, Ohio.

Canton, Ohio

2ND ANNUAL FALL SHOW. Sept. 18-Oct. 16. Canton Art Institute. Open to present and former residents of Stark and adjoining counties. Media: oil, watercolor, sculpture. Jury. Prizes. Entry fee \$1. Work received Aug. 29-Sept. 2. For further information write Art Institute, 1717 Market Ave., N., Canton, Ohio.

Columbus, Ohio

25TH ANNUAL CIRCUIT EXHIBITION OF OHIO WATERCOLOR SOCIETY. Nov. 1949-July 1950. Columbus Gallery of Fine Arts. Open to present and former residents of Ohio. Media: watercolor, gouache. Jury. Cash prizes. Fee \$3 including membership. Entry cards due Sept. 28. Work due Oct. 8 at Gallery, 480 E. Broad St., Columbus. For blanks and further information write Edith McKee Harper, Secy.-Treas., 1403 Corvallis Ave., Cincinnati, O.

Denver, Colo.

55TH ANNUAL EXHIBITION. Denver Art Museum. Open to artists living west of Miss. and in Wis. and Ill. Media: oil, watercolor, gouache, prints, drawing, ceramics, sculpture. Jury. Prizes total \$1,000. Work due June 11. For further information write Denver Art Museum.

Minneapolis, Minn.

2ND BIENNIAL EXHIBITION OF PAINTINGS & PRINTS. Oct. 30-Dec. 30. Walker Art Center. Open to artists of Iowa, Neb., No. Dak., So. Dak., Wis., Minn. Jury. Purchases. Work received Sept. 16-26. For further information write William M. Friedman, Assist. Dir., Walker Art Center, Minneapolis 5, Minn.

Rockport, Mass.

FIRST ANNUAL CRAFTS SHOW. First half June 27-July 30; cards due June 20, work due June 25. Second half Aug. 1-Sept. 6; cards due July 25, work due July 30. J. W. S. Cox Gallery. Open to craftsmen of New England, New York, Penna., N. J., Del., Md., Va., W. Va. Media: crafts except pottery. Fee \$1. For further information write J. W. S. Cox Gallery, Rockport, Maine.

Saranac Lake, N. Y.

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TORY ART EXHIBITION. Aug. 12-21.
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Ill. Media: oil, watercolor, prints. Jury.
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due June 25. For further information write
Reginald H. Neal, 9760 S. Dobson Ave.,
Chicago 28, Ill.

Youngstown, Ohio

15TH ANNUAL NEW YEAR SHOW. Jan.
1-31, 1950. Butler Art Institute. Open to
present and former residents of Ohio,
Penn., Va., W. Va., Mich., Ind. Media:
oil, watercolor. Jury. Prizes total \$1,100.
Entry fee \$1. Work due Dec. 11. For fur-
ther information write Secretary, Butler
Art Institute, Youngstown 2.

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try blanks due Aug. 12. Work received
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Summer Art Schools

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From July 5 to August 5, Julio de Diego will guide thirty student-artists in the University of Denver's Central City Summer Art School "toward a painter's philosophy, and let each student develop his own 'seeing eye.'" Central City was once one of the many "ghost towns" of the West. At one time it had been called "the richest square mile on earth" and the prospectors had built a "Temple to the Muses," the famous five-foot thick opera house. But then the gold ran out and with it the miner's dream of greatness, until in 1931 the opera house was given to the University of Denver by a descendant of the original builder. They revived the opera and other art activities. Now this "ghost town" is known as the Salzburg of America. It is in this rich atmosphere that de Diego's students will paint.

Theresa F. Bernstein and William Meyerowitz's classes on the Gloucester rocks is heralded with an epic poem. Space does not permit printing all of it, but it is sufficient to say that "Right from the start—you learn about art—each form, each hue—and just what to do." Inexpensive accommodations are available to early birds.

Something different in art schools (an authors' conference is also included for those talented in many fields) is presented at Huckleberry Mountain Workshop Camp. Combining healthy camp life (up at 7:30, to bed at about 10—something we bet you won't get in most art colonies) with intensive study, the staff aims to give the talented students a congenial working atmosphere at moderate expense. The staff includes the Poet Laureate of Florida.

Another unusual idea is the Pond Farm Summer Workshops. Here in the heart of the Russian River Recreation Area, about 75 miles from San Francisco, plans are being made for establishing permanent producing workshops, not as an art school, but as a group of working artists. The Pond Farm Pottery has been in operation for eight years. Textile and metal shops are being opened this summer. The fundamental aim is to develop first class designers and craftsmen for hand and machine made products by the old apprenticeship system of training. The summer session is primarily designed to give the student a chance to test whether or not he wants to apprentice himself on a professional basis in his chosen field. Closeness to a variety of artistic activity, and the chance to live with students in different fields of work adds another dimension to the course. Visiting artists will lead week-end round table discussions on their own and students' work. Courses offered are painting and design, fresco technique, pottery, ceramic sculpture, metalwork and weaving. (June 27-Sept. 3. Enrollment from two to ten weeks.)

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June 1, 1949

Xavier J. Barile will conduct summer landscape classes which students may join for one, two or three lessons a week. Classes will meet and work at City Island, Throggs Neck, Riverdale, Staten Island and other lovely spots for landscape, marine and other subjects. All day classes will be held on Sundays, and three-hour sessions on Saturdays and Wednesdays.

Studio Five at Provincetown is created with the purpose of bringing the student and artist together. Both beginners and advanced students needs are taken into consideration and the student pursues the studies most suitable to his present stage of development. Morning classes work indoors and out from models, portrait and still-life. Afternoons are devoted to outdoor excursions, painting the colorful wharves and vivid landscapes of Provincetown and indoor classes to study abstract ideas and other modes of imaginative expression. There are private and group criticisms, lectures and demonstrations by the staff and visiting guest artists. A unique feature this season is daily modern dance classes. For those who take seriously the Greek admonition, "a sound mind in a sound body," this will be exciting. Both beginners' classes in basic technique, body conditioning and co-ordination, as well as an advanced class in dance form and composition, are offered. Instruction is by Kenneth Campbell, director and abstract painter, and Giglio Dante, who has a sound background of tradition painting methods and also conducts dance classes. He was a leading dancer for several seasons with the Jan Veen Ballet, Broadway musicals and various concert groups. At present he is choreographer and leading dancer with the Boston Dance Drama Groups.

Then there's the Priscilla Beach School of Art, near Plymouth. Does any artist or art student have to be told of the beauty and rich subject matter of the New England coast? Instruction is given here in landscape, marine, still life, figure and portrait painting. The use of all painting and drawing media will be taught by Ernest Fiene assisted by Alicia Fiene. A plus value is offered by the Priscilla Beach Summer Theatre which presents a Broadway play every night. There are sports facilities, dancing and moonlight sails. (June 13-Labor Day.)

The Rhode Island School of Design is once more giving its Foundation Design Program, which is for two groups of students. First, those wishing to transfer at an advanced level to the school, and second, those wishing to acquire knowledge and experience in design not available at their own schools. It provides an integrated program in two and three dimensional design, drawing, projection drawing and lettering. Mathematics is also available for those who require it. (June 24-August 5.)

The Pennsylvania Academy of the Fine Arts is following the trend to get away from it all at its summer school at Chester Springs. This is thirty-five miles northwest of Philadelphia and is a region of great beauty and of rich historical background. Faculty includes Roy C. Nuse, Francis Speight, Paul Froelich, George Harding, Charles Rudy and Roswell Weidner. (June 13-Sept. 3.)

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CALENDAR OF CURRENT EXHIBITIONS

ATHENS, GA.
Museum of Art To June 15: Mexican Watercolors & Prints.

ALBANY, N. Y.
Institute of Art To June 5: Artists of Upper Hudson Annual.

BALTIMORE, MD.
Museum of Art June: Prints by Daumier, Manet and Toulouse-Lautrec; Graphic Art from Goya to Braque.
Walters Gallery June: European Silver.

BLOOMFIELD HILLS, MICH.
Cranbrook Academy To June 30: Student Exhibition.

BOSTON, MASS.
Belvedere Gallery June: Paintings, Drawings, Sculpture.
Margaret Brown Gallery June: Contemporary Americans.
Copley Society June 6-10: Work by Pupils of Frances C. Brand.

DOUL & RICHARDS JUNE: Contemporary American Paintings; To June 11: Paintings and Watercolors by Fritz B. Taubot.

HOLMAN'S PRINT SHOP JUNE: Fine Prints, Old Maps, Americana.

INST. OF CONTEMPORARY ART JUNE 3-30: Societe Anonyme Collection.

MUSEUM FINE ARTS TO JUNE 26: Recent Acquisitions.

VOSE GALLERIES JUNE: Contemporary American Paintings.

BUFFALO, N. Y.
Albright Gallery June 6-26: Paterson.

CAMBRIDGE, MASS.
Fogg Museum June: 18th Century England; Painting of 20th Century.

CARLISLE, PA.
Dickinson College Library Gallery To June 8: Hester Cunningham. Prints, Oils, Watercolors, Collages.

CHICAGO, ILL.
Art Institute To June 19: "From Colony To Nation."
Associated American Artists June: Contemporary Americans.
Palmer House Galleries To June 12: Art Students League.

PUBLIC LIBRARY JUNE: Work by Students of Institute of Design.

GALLERY STUDIO TO JUNE 24: Claude Bentley, Paintings and Prints, Abstractions.

CINCINNATI, OHIO
Art Museum June: Print Collection Selected by Campbell Dodgson.
Taft Museum June: Makers of Cincinnati.

CLEVELAND, OHIO
Museum of Art To June 12: Cleveland Artists & Craftsman Annual.

CLIFTON, N. J.
Willow Tree Gallery To June 15: Block, Gibbons, Gold, Lorne.

COLORADO SPRINGS, COLO.
Fine Arts Center June: American Painting in Our Century.

COLUMBUS, OHIO
Gallery Fine Arts To June 17: Etchings and Lithographs by American Artists; June 21: Photographs by Elizabeth Timberman; To July 1: New Spirit in Decorative Fabrics.

DAYTON, OHIO
Art Institute June: Student Work.

DETROIT, MICH.
Institute of Arts June: Drawings; To July 3: Painting in Detroit Before 1900.

INDIANAPOLIS, IND.
Herron Institute To June 5: Indiana Artists Annual.

KEW GARDENS, L. I.
Art Center June: Paintings by Members of City Art Association.

LOS ANGELES, CALIF.
County Museum To July 15: Da Vinci and His Circle.
Cowie Galleries June: Contemporary American Paintings.
Esther's Alley Gallery June: Contemporary Painting.
Hatfield Galleries June: Modern French & American Paintings.
Stendahl Galleries June: Ancient American & Modern French Art.
Taylor Galleries June: Contemporary American Paintings.
Vigevano Galleries June: Contemporary American Paintings.
Frances Webb Galleries June: Robert G. Johnson.

LOUISVILLE, KY.
Speed Museum June: Contemporary Chinese Paintings; Cuban Watercolors; Mural-Scrolls.

MANCHESTER, N. H.
Currier Gallery June 12-July 3: Maritime Drawings; June 13-July 4: Gordia Peterich.

MIDDLETOWN, CONN.
Davison Galleries To June 10: John Strong, Photographs.

MILLBURN, N. J.
Paper Mill Playhouse To June 25: Thomas George, Oils and Watercolors.

MINNEAPOLIS, MINN.
Walker Art Center To July 31: Minnesota Centennial; To July 3: Portrait Photographs by Szarkowski; June 9-July 31: John T. Baxter Collection.

MONTCLAIR, N. J.
Art Museum June 5-26: Watercolors.

MONTREAL, CANADA
Museum Fine Arts To June 26: From Manet to Matisse, Paintings.

MOUNT VERNON, N. Y.
Studio Club Galleries To June 21: Contemporary Americans.

NANTUCKET, MASS.
Kenneth Taylor Galleries From June 26: Contemporary American Paintings; Drawings by Pietro Lazarri; Rowlandson Prints.

NEW HAVEN, CONN.
Yale University Gallery To June 5: 300 Years of Japanese Prints.

NEWARK, N. J.
Newark Museum June: The Tibetan Collection.

NORFOLK, VA.
Museum of Arts June 5-26: Ancient Peruvian Textiles.

NORWICH, CONN.
Norwich Art School To June 14: Work by Students.

OKLAHOMA CITY, OKLA.
Art Center June 1-15: Mrs. Augusta J. Corson Metcalfe.

OMAHA, NEB.
Joslyn Museum To June 5: Central States Graphic Arts Annual.

PASADENA, CALIF.
Art Institute To June 5: Architectural Exhibition.

PHILADELPHIA, PA.
Art Alliance From June 6: Watercolor Club Exhibition.
De Braux Gallery June: Gouaches by Jean Dufy.
Museum of Art To Sept. 11: International Exhibition of Sculpture; Prints by Rouault.
Plastic Club To June 8: Rotary Show.

PRINT CLUB TO JUNE 8: Work by Art School Students.

PITTSBURGH, PA.
Arts & Crafts Center To June 7: Richards Ruben; Claude Jensen; June 11-July 5: Studio Group Show.

CARNEGIE INSTITUTE TO JUNE 26: Lithographs by Benton Spruance.

PORTLAND, MAINE
Sweat Museum To June 26: Work by Students.

PORTLAND, ORE.
Art Museum To June 19: Swiss Collection of Paul Klee; June: Metropolitan Museum Loan Exhibition; To June 15: Oregon Guild Group Show.

PROVIDENCE, R. I.
Art Club To June 5: Art in the Sporting Scene.

RALEIGH, N. C.
State Art Gallery To June 8: Matheux & Standara Noiricki.

RICHMOND, VA.
Museum Fine Arts To June 5: American 18th Century Furniture.

ROCKLAND, MAINE
Farnsworth Museum June: Watercolors and Oils; From June 15: Watercolors by Zorach.

ROCHESTER, N. Y.
Memorial Art Gallery To June 5: Finger-Lakes Annual Show.

SACRAMENTO, CALIF.
Crocker Gallery June: Cosla Collection: Old Masters.
State Library June: Charles Suren-dorf.

ST. LOUIS, MO.
City Art Museum June: American Art Alliance Exhibition.

SAN FRANCISCO, CALIF.
Labaud Gallery To June 17: Sergey Scherbakoff; Ray Bertrand; Margaret Wentworth Millard.
Lexion of Honor June: Paintings by Wright Ludington.
Museum of Art To June 20: New American Painters; Carroll Barnes; Design in the Living Room.

SANTA FE, N. M.
Modern Art Gallery June: Contemporary Paintings & Sculpture.
Museum New Mexico June: Group and One-Man Shows.

SEATTLE, WASH.
Henry Gallery To June 30: Annual Student Art Exhibition.

SPRINGFIELD, ILL.
State Museum June 5-Aug. 28: North Mississippi Valley Artists.

SYRACUSE, N. Y.
College Fine Arts To June 18: Work by Ivan Mestrovic.
Museum of Fine Arts To June 5: Central New York Art Festival.

TULSA, OKLA.
Pioneer Art Center To July 3: National Indian Painting Annual.

VISTA, CALIF.
Musart Studio To June 5: Ben Messick.

WASHINGTON, D. C.
Library of Congress To June 15: Minnesota Centennial; To Aug. 1: National Exhibition of Prints.
National Gallery To June 19: Early Italian Engraving.
Public Library June 2-30: Mark A. Schillace.
Smithsonian Institution To June 19: Wood Engravings by Lynd Ward.
Watkins Gallery To June 10: Work by Students.

WICHITA, KANS.
Art Museum To June 5: Photography Exhibition.

WILMINGTON, DEL.
Art Center June 5-July 3: Paintings by Oskar Kokoschka.

WORCESTER, MASS.
Art Museum June 18-July 31: Christian Gullager.

YOUNGSTOWN, MASS.
Butler Institute To June 19: Spring Salon.

NEW YORK CITY

A. C. A. Gallery (63E57) June 6-18: Jakov Volorich.

A-D Gallery (130W46) To June 30: Book Jacket Designs.

Allison Gallery (32E57) June 1-24: Lucie Bayard, Joseph Barber, Ada Gabriel.

American Academy Arts & Letters (632W156) To July 3: New Members. Awards.

Architectural League (115E40) June 11-24: Stimulus Fabrics, Schiffer Collection.

Argent Galleries (42W57) To June 11: Summer Group, National Association Women Artists.

Artists Gallery (61E57) To June 30: Group Show.

Babcock Galleries (38E57) To Sept. 9: American Paintings.

Barbizon Little Gallery (Lex. at 38) To June 15: H. E. Ogden Campbell.

Barzansky Galleries (604 Mad.) June 1-30: New Paintings.

Binet Gallery (67E57) June: Closed.

Brooklyn Museum (E. Pkwy.) To Sept. 11: South American Colonial Art.

Arthur Brown Gallery (2W46) To June 10: Sculpture Sculpture.

Buchholz Gallery (32E57) To June 18: Andre Beaudin.

Charles Fourth Gallery (51 Chas.) June: Closed.

Chinese Gallery (38E57) June: Group Show.

Cloisters (Fl. Tryon Pk.) June. "Nine Heroes" Tapestries.

Contemporary Arts (106E57) To June 17: John Chapman Lewis.

Cooper Union (Cooper Sq.) To June 25: Contemporary Stained Glass.

Delius (116E57) June: Old & Modern Masters. Paintings & Drawings.

Demotte Gallery (39E51) June: Paintings by Arana.

Downtown Gallery (32E51) June: Works for \$1,000.

Durand-Ruel (12E57) June: French and American Paintings.

Durlacher (11E57) June: Early 19th Century British Provincial Paintings.

Eran Gallery (63E57) June: Closed.

Eggeston Galleries (161W57) June 6-25: Group Show.

8th St. Gallery (33W8) June 6-26: George Tschamber, Watercolors.

F. A. R. Gallery (746 Mad.) To June 12: M. Wende K. Paintings.

Feigl Gallery (601 Mad.) June: American & European Paintings.

Ferazil (63E57) To June 5: John Lacalle; To June 11: Caroline Clark Marshall, Ellen Glines.

44th St. Gallery (133W44) To June 15: Zalon, Drawings & Gouaches.

French Embassy (934 Fifth) To June 5: Illustrated Books.

Friedman Gallery (20E49) June: Irvine Kamens.

Galerie St. Etienne (46W57) To June 18: Gladys Wertheim Bachrach.

Garret Gallery (47E12) June: Group Show.

Grand Central Galleries (15 Vand.) To June 30: Portrait of Our City. (55E57) June: Group Show.

Hammer Gallery (682 Fifth) To June 11: Corbellini.

Hugo Gallery (20E55) To June 15: Christian Bernard.

Janis Gallery (16E57) To June 11: Post-Mondrian Paintings; June 23: July 9: 12 Personalities.

Jewish Museum (Fifth at 92) To June 6: Moshe Matusovsky.

Kennedy Galleries (785 Fifth) June: English Sporting Prints; American Etchings.

Kleemann Galleries (65E57) June: Rembrandt Etchings.

Knoedler (14E57) To June 17: Gertrude O'Brady.

Kraushaar Galleries (32E57) To Aug. 31: American Artists.

Laurel Gallery (108E57) June 3-17: Trude Wachner; June 18-July 2: Charles Trumbo Henry.

Levitt Gallery (16W57) June: Paintings Back From Museums.

Julien Levy (42E57) June: Closed.

Luyber Galleries (112E57) June: Group Show.

Macbeth Gallery (11E57) June: Contemporary Artists.

Matisse Gallery (41E57) To June 18: Contemporary Paintings & Drawings.

Metropolitan Museum (Fifth at 82) June: Classical Contribution to Western Civilization.

Midtown Gallery (605 Mad.) June: Group Show.

Mitch Galleries (55E57) To June 30: Early and Contemporary American Artists.

Morgan Library (29E36) To July 23: First Quarter Century.

Morton Galleries (115W16) June: Group Show.

Museum City New York (Fifth at 103) June: "Details of the City." Photographs by Godfrey Frankel.

Museum Modern Art (11W53) To June 12: Georges Braque; To July 27: New Acquisitions; To Oct. 30: House in the Garden.

Museum Non-Objective Paintings (1071 Fifth) June: New Acquisitions.

National Arts Club (15 Gramercy Pk.) To Sept. 15: Members Group.

New Art Circle (41E57) June: Group Show.

N. Y. Historical Society (Cent. Pk. N. Y. at 77) To Sept. 15: Recent Acquisitions.

Newhouse Galleries (15E57) June: Distinctive Paintings.

Niveau Gallery (63E57) June: Closed.

Old Print Shop (150 Lex.) June: Sporting Paintings.

Parsons Gallery (15E57) To June 18: Perle Fine.

Passelot Gallery (121E57) June: Vladimir Boheman.

Pen & Brush Club (16E10) June: Watercolor Show.

Peridot Gallery (6E12) To June 25: Leonard, Sculpture.

Perls Gallery (32E58) June: Season In Review.

Pinacotheca (40E68) June 13-30: Paintings by V. B. Petersen.

Portraits Inc. (460 Park) June: Contemporary Portraits.

Pyramid Gallery (50E8) To June 7: "Black and White."

Regional Art (155E46) June 6-24: Tamara Kerr; Michaela Manning.

Rehn Gallery (683 Fifth) June: Group Show.

RoKo Gallery (51 Greenwich) June: Paintings, Sculpture, Ceramics.

Rosenberg Gallery (16E57) To June 11: French and American 20th Century Paintings; June 13-July 2: Color Renditions from the Prado Museum.

Salmagundi Club (47 Fifth) June: Special Annual Show.

Bertha Schaefer (32E57) June 6-July 29: Fact and Fantasy.

Schaeffer Galleries (52E58) June: Old Masters.

Schultheis Galleries (15 Maiden Lane) June: Old Masters.

Sculptors Gallery (4W8) June: Group Show.

Seligmann Gallery (5E57) June 6-25: "25 and Under."

Serigraph Galleries (38W58) To Sept. 16: A Decade of Serigraphy.

E. & A. Sliberman Galleries, Inc. (32E57) June: Old Masters.

Travel Center Gallery (138E47) To June 15: Lu Belmont.

Van Diemen-Lilienfeld (21E57) To June 14: Alo Altripp.

Village Art Center (224 Waverly) To June 18: Sculpture Show.

Weyhe Gallery (794 Lex.) To June 8: Esther Kantl.

Wildenstein (19E64) June: Drawings Through Four Centuries.

Willard Gallery (32E57) June: Closed.

Young Gallery (1E57) June: Old and Modern Masters.

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